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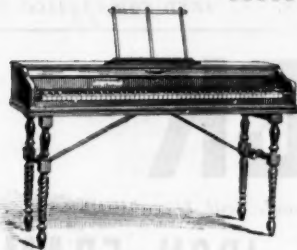
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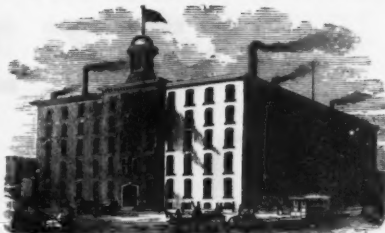
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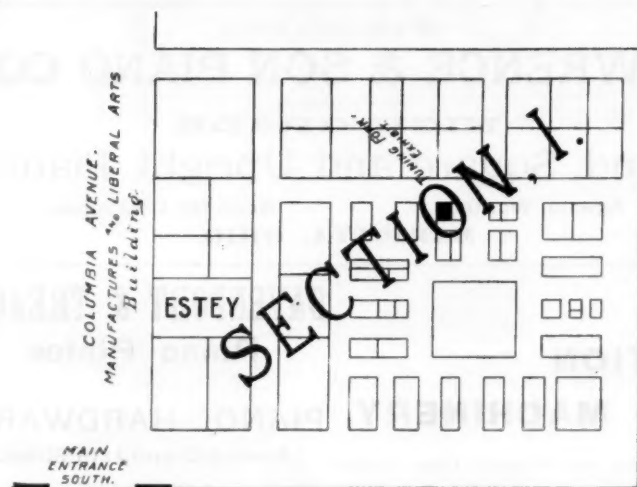
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BUSINESS DEPARTMENT:

SPENCER T. DRIGGS.

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WE know of a conservatory of music whose owner made \$5,000 a year during the past few years, as the books, which can be examined, will prove. This owner, for private reasons, desires to dispose of the conservatory, title, good will, &c., for \$10,000. Here is an opportunity to make a remarkable investment. If intending purchasers cannot raise all this sum in cash, good security will be accepted as a part of the payment. The conservatory is not located in this city. Address for details "Trade Editor" of this paper.

THE London "Musical News" contained in a recent issue this analysis of the playing of Mr. Beuno Schönberger, a pianist in London, whom many have warmly praised:

There is no pianist who, to our thinking, can so completely carry his audience away with him as Mr. Schönberger—not in the sense of awakening open mouthed wonder at his feats, for he has none, beyond the one supreme feat of interpreting each work, small or great, with a sensitive delicacy and true insight combined with the brilliancy and the daring freedom of style which seem inseparable from his nature. It is in this combination that his singular power of attraction lies, for perfect freedom from restraint united to perfect polish makes not only the perfect gentlemen but the perfect artist; the moment when the reckless lawlessness or the over refined polish predominates the perfect manner of the man or of the artist is at an end. In Mr. Schönberger we have always found the balance exact. It is not our present business to criticise in detail his recital given last week at St. James' Hall; it suffices to say that, whether Bach, Beethoven or Liszt was given, the reading always carried conviction with it. The audience seemed especially fascinated with the light-some rendering of Mendelssohn's capriccio in E (from op. 16), which was veritable fairy music in his hands; but, for our own part, we brought away happiest recollections of the performer's own delicious valse in A flat, and Schumann's novelette in D (No. 3), the latter an extra piece not included in the program. We are thoroughly familiar

with both these compositions, but we confess that Mr. Schönberger revealed to us a depth of tender charm in them that was as absolutely inimitable as it was almost bewildering in its fascination.

MR. DILLINGHAM, the dramatic editor of the "Evening Sun," had the following in his column last week:

Here's trouble. Harry Smith claims that the "The Algerians," which Reginald De Koven and G. McDonough have sold to J. M. Hill, is nothing more than Mr. Smith's comic opera entitled "The Syrians." Mr. Smith, so rumor has it, gave Mr. De Koven the manuscript of "The Syrians" to look over. Mr. De Koven said it would not do, but in a few weeks he had a new opera called "The Algerians." Unless Mr. Smith is let in on the royalties, there will be a pretty time.

The above must be true. On its face it sounds so De Koven-ish. We always predicted that when Harry Smith and "Reggie" fell out there would be trouble in the camp. Wait for developments. Perhaps the true story may at last come out, and the man who composes the De Koven operas will reveal himself. He must be a nice, sweet, easy going humbug himself.

THE London "Musical Times" evidently does not side with us in our views on piano playing as a preventive to paralysis:

An American contemporary invites the opinions of its readers upon the subject of piano playing being an effectual means of warding off paralysis. It asserts that the medical profession is gradually being brought to entertain this belief. Our contemporary observes that "one seldom hears of paralyzed pianists;" but this is nothing. Paralysis is not a very common disease, and one is not likely to hear much of or from any paralyzed person, especially a pianist. We confess that the idea is an entirely new one to us. The converse—that immoderate pianism may induce paralysis—we know, alas! to be only too true; is it usual for the same cause to produce opposite effects? Pianist's cramp, though only affecting one particular set of nerves, has, in common with all kindred disorders, a tendency to develop into complete paralysis; indeed we know of a sad case in point, the sufferer having been a few years ago a distinguished student at the Royal College of Music.

Pianists cannot be too frequently or solemnly warned that any monotonous exercise, such as telegraphing, nail making or practicing piano techniques after a while becomes automatic, whereupon the nerves controlling the particular muscles used commence to waste until all control over them is lost. This is "cramp," whether writer's, telegrapher's or pianist's, and a disease the cure for which is very difficult, often impossible. Moral: Don't be automatic in your playing.

Want of moderation in anything is supposed to be evil. We didn't imagine that pianists would practice twelve hours a day to ward off paralysis. That would be from the frying pan into the fire. Pianists do get paralyzed occasionally, but not from practice—oh, bless your heart! not from piano practice.

THE "Chatterer" has these words of wisdom to utter concerning the new conductor of the Boston Symphony Orchestra:

The new conductor of the Symphony concerts is an interesting mystery just now to the fair ones who glorify the Symphony rehearsals by their presence. They debate him industriously, and he is made to while away many a long and wearisome summer hour. I heard the following conversation ament him on a street car last week: "I wonder if this Mr. Paw is like his pictures in the papers." "It isn't Paw, dear, but Power. That's the way he's pronounced." "Of course. I might have known better. Isn't it nice that he's so young. Only a little over thirty. I wonder if his hands are as small and as white as Nikisch's." "I see he brushes his hair back from his forehead, instead of having it come down like a bang, as Nikisch did. I liked Nikisch, though; only his complexion was so pale and his legs so short." "I didn't admire his legs, but I must say that I thought the pallor of his face was very artistic and poetic." "It always struck me that it made him look sick and feeble." "Oh, no, dear, it was the poetic pallor. Paderewski had it also, and so did that delightful Marteau. I hate to see a healthy looking artist. He isn't interesting, and when I see one with color in his face and much flesh on his bones I can't help thinking of the eating and drinking he must have done to bring him to that condition; and you will admit that eating and drinking are not artistic." "I suppose you are right; and when I come to think of it, Lichtenberg, Kneisel, Loeffler and Adamowski are all pale and thin, and look fascinatingly sickly. Yes, dear, you are right." "Kneisel is pale, dear, but he is not thin. He is not half as slender as he was around the waist. I wonder if Pauer is pale. I hear he is married and has two children. His wife plays the piano. I'm so glad she doesn't sing. I suppose that he will give us lots of Wagner and Brahms and dear old Bach." "Of course he will, and of Beethoven, too. I hope that he'll interpret Beethoven in the new, modern style, if only to vex the critics. They were real mean to Nikisch. I'm sure I can't see why a conductor shouldn't read a composer according to his own ideas. Who wants the same things over and over again?" "To tell you the truth, my dear, I don't know when it is read in the old way or the new, and I don't care. I know what I like and when I am pleased, and that is enough for me. Oh, do you know, dear, that Mr. Pauer is a blonde? He is the first blonde conductor that we have had. Isn't that lovely! And his portraits look just like 'Lohengrin.' Won't it be delightful to hear the prelude from 'Lohengrin' led by a blonde? So realistic. But I must get off here, dear. Come and see me soon."

This is not the only interesting conversation I have heard about the new conductor, but it contains the essence of the other comments that have come to my ears. I trust that Mr. Pauer may begin right. Unless he has been warned in advance, he has a difficult task before him in steering his way properly at the outset among the various social coteries, Bohemian and otherwise, that are ready to capture him as early as possible after his arrival, and to become his guide, philosopher and friend. Much depends on his willingness or unwillingness to be "taken up" by certain people. This, of course, only in respect to his social success, providing he has social aspirations. Professionally, his success rests wholly with the public, and there can be little doubt of that. None of the Symphony conductors has failed to become a favorite with his audience. It is true, also, that none of them has failed of social success, though there have

been rumors of heartburnings in social circles anent the preferences the conductor has shown for this or that particular circle. Perhaps Mr. Pauer is a domestic man, with aspirations to pass his leisure hours with his family, or else to accept no hospitality or social patronage that is not also extended to Mrs. Pauer, in which case—well, we shall see. In the meanwhile we may confidently expect from foreign correspondents an early flood of particulars regarding the new conductor, and extending from his early infancy to the present day. The romantic will not be absent from it, and it will be none the less readable if it should not be wholly true.

A CONTROVERSY has arisen from the result of the Cleveland Saengerfest—that is, the successful financial result. An element among the Germans in that city now proclaims that the financial should have been sacrificed to the artistic, and that it is a disgrace to the city and the projectors of the festival that not one classical symphony was played during the festival. The following item from a Cleveland paper discloses the impossibility of performing a classical symphony under the circumstances. One of the renowned orchestras should have been imported by the Saengerfest authorities, for of all inflictions in music the most unbearable and obnoxious is the amateur orchestra when it is brought into use for professional purposes:

There was one feature in connection with the great Saengerfest concerts last week which escaped the notice of the daily papers, and consequently most people who interested themselves in the festival. It took the form of a little tangle in the music committee. This of itself is not so important, but the result may work serious harm to the Philharmonic Orchestra, which is a permanent Cleveland institution.

When the Philharmonics were engaged to furnish the orchestral music at the Saengerfest concerts, the music committee was given \$10,000 to pay the orchestra. It is composed in the main of amateurs, who receive no pay for their work, the remainder of the orchestra consisting of professional musicians, who are paid for each concert in which they play. When the music committee went to these professionals and asked their price, they scaled the figure down so liberally that many of the best local artists refused to accept the terms of the committee and did not play last week.

This refusal put the committee in a hole for a short time, but afterward a number of musicians from Eastern cities were imported and played in the concerts. Their work was not satisfactory to many critics present, and it rather reflected upon the whole Philharmonic Orchestra. The local professionals who were not engaged, among whom are Max Droge, Baron Leon de Vay, Johann Beck, Benjamin Beck and Miss Marguerite Wuerz, all have their friends in the orchestra, and it is feared that the action of the committee will result in ill feeling among the members of the orchestra.

According to Mr. Droge's friends, he asked the committee \$150 for the seven concerts and twenty-three rehearsals, which he considered a very low figure. When the committee took action upon this the figure was scaled down to \$100. This Mr. Droge refused to accept, and he was not at his usual place in the Philharmonics.

MASCAGNI'S "I RANTZAU."

THE latest opera by Pietro Mascagni was produced at Covent Garden on the evening of July 7, under the direction of the composer. Its original production was as late as November 10 at Florence. The text is by Tezzetti and Menasci, from Erckmann-Chatrain's romance. Its story holds a middle ground between the rugged tragedy of "Cavalleria Rusticana" and the almost idyllic simplicity of "L'Amico Fritz," and deals with a long feud of two brothers, which is healed upon the marriage of their children. The London "Daily News" thus discusses the music: "Despite its many and obvious merits it is hardly an advance upon 'L'Amico Fritz.' It is possible that, like other young composers who have suddenly leaped into fame, Mascagni is writing too much, and that a more restricted output would result in fresher ideas and more finished workmanship. With the first act, which, after a prelude announcing one of the chief themes of the opera, deals with the auction sale of a field for which both brothers are bidders, the composer could obviously do little, and he therefore confines himself to an opening chorus of peasants, full of local color, a soprano romanza for the heroine and a cleverly constructed finale. The second act, which takes place in the elder brother's house, and comprises the quarrel between father and daughter, is far better. It opens with a dainty ballata for the heroine, and it also includes the 'Kyrie,' which figures in the French drama, and in the opera is silenced by the ditty of 'Annella' and her stocking, shouted by the workmen at the younger brother's house over the way.

"At the close of the act, in the interview between the squire and his disobedient daughter, who refuses to marry any but her cousin, and is hurled to the ground for her contumacy, Mascagni has put forth all his strength. Here he is in his most characteristic and unconventional vein, the orchestra is employed with great freedom, and the whole is worked up to a highly effective climax. From the turmoil of this family quarrel it is an agreeable change to pass, at the opening of the third act, to a delicious little female chorus of water drawers, followed by a 'Cicalcio,' a chattering chorus of village gossips

cleverly constructed. There is a passionate tenor air for the young lover, in style quite characteristic of Mascagni. The middle portion of this act drags not a little and the incident of the challenge to a duel, from which, by the way, nothing comes, might well be struck out altogether. The close of the act is identical with the French drama. In a fine baritone soliloquy paternal love triumphs over fraternal hatred, and to save his daughter the elder brother resolves to humble himself to the younger. Here, with the genuine artistic instinct, the composer represses himself, and the brief scene is followed only by a few bars for orchestra. The last act is certainly not the best of the four, and it therefore need only be said that it contains a melodious soprano song for the now convalescent heroine, a lengthy love duet and a finale in which the reconciliation is effected."

THE ROEBE PEDAL.

THE pianist Max Schwartz lately gave at Frankfurt an exhibition of the Roebé pedal. This system is free from the complexities which have rendered similar devices useless. The four pedals can be easily coupled into two groups by means of a simple pressure of the foot. The Roebé system renders it possible to sustain single notes or chords in the bass, middle or treble parts, and to produce new peculiar crescendo effects, and permits in duets each player to use the pedal independently.

A SINISTER RICHARD WAGNER.

FROM the glorification of Richard Wagner as man the pendulum swings to the other extreme in Albert Zollinger's personal reminiscences of Richard Wagner in Zurich. In the latter Wagner is presented as a man of the lowest moral character and views, a timeserver, an ungrateful vagabond and a charlatan. We publish herewith Mr. Zollinger's views, without, however, coinciding with them, particularly his criticisms of the master's music. Wagner the man and Wagner the artist must be kept apart very carefully. We agree with neither Mr. Finck nor Mr. Zollinger's views, because both are extremists, but this much must be admitted in Mr. Zollinger's favor, *i. e.*, his side of the question is backed up by more authorities than Mr. Finck's. Wagner as a man bore a rather unsavory reputation in Europe, while as artist we all know him as the creator of the most glorious dramatic music ever penned. Listen to what Mr. Zollinger has to say:

From 1843 to 1849 Wagner occupied the position of conductor of the orchestra of the Court Theatre at Dresden.

In this capacity he had succeeded in ingratiating himself with the King of Saxony, who, after having saved him from starvation, treated him with the greatest favor and looked over all his whims in spite of the prudent advice of the general manager, Mr. Luttichau. The latter knew the character of the artist in fact much better than the king had any chance of doing. In a letter dated February 5, 1848, he requested the king to refuse the increase of 1,875 frs. demanded by Wagner, on the plea that the latter led an irregular life, little in keeping with the position he occupied, and that, moreover, he had failed in the duties as conductor of the orchestra, which the manager of the theatre had a right to demand.

However, in spite of Mr. Luttichau's opposition, the king made Wagner a present of the 1,500 florins applied for by him.

His majesty's kindness met, however, with but a poor return.

The revolution of 1848 having spread to Germany, Wagner at once commenced haranguing in the political clubs as an ardent adherent of a republic which was to supplant the monarchy, under which new régime he aspired "in petto" to no less than the lucrative position of president.

The insurrection, however, being stamped out in May, 1849, Wagner considered it prudent to seek "fresh fields and pastures new," and finally succeeded in finding a temporary refuge at Weimar in the house of his friend, Franz Liszt, who managed to obtain for him a passport which enabled him to reach Zurich.

Wagner at once commenced blustering his apocryphal republicanism, and passed in the Helvetic republic as a victim of royal despotism, and thereupon based a claim to the generosity of the Swiss. The Swiss being, however, an eminently practical, matter-of-fact people and destitute of the least spark of German sentimentalism, treated Wagner's pretensions with marked coldness. Certain musical amateurs, however, in Zurich having heard of the qualified success of his three first operas in Germany, and desirous of doing him a good turn, succeeded in obtaining for him the post then vacant of conductor of the orchestra of the town theatre with a salary of 150 frs. a month.

This theatre, which had been opened since 1834, had experienced great difficulties at the commencement of its ex-

istence, owing to the determined hostility of the Protestant ministers, who, suspecting faintly a dangerous competition which might prove a formidable rival to the attractiveness of their sermons, predicted vehemently to the town the fate of Sodom and Gomorrah.

There being only about 550 cheap seats in the theatre, the budget was of course but very modest, so much so that the total receipts during the first twenty-five years only amounted to 955,444 frs., say an average of 47,772 frs. per season of seven months, to which must be added a subsidy of 3,300 frs. and about 2,000 frs. in voluntary donations.

The first year of its existence the theatre, which was at the time placed under the control of seven superintendents, had become a real pandemonium, in which fists and sticks plied very lively over the shoulders of the unhappy manager, a certain Mr. Deny, who had altogether a hot time of it. The scandal became so great that the frightened shareholders decided to give the future managers full liberty, provided they paid a rent of 2,700 frs. per annum. According to the terms of the contract the managers had to bind themselves to give representations of comedies, tragedies, grand and comic operas.

The number of representations amounted to about 100 per season, half of which were operas. If the performances, especially as regards the lyric art, left much to be desired, the activity on the other hand was great, as will be seen on glancing over the following list of operas produced between 1834 and 1884:

French operas.....	times, 456
Italian operas.....	" 681
German operas.....	" 817
An English opera.....	" 3
Operas by Meyerbeer.....	" 234

Among these operas three enjoyed special popularity: "Der Freischütz," which between 1859 and 1884 was played sixty-nine times; Gounod's "Faust," seventy-one times, and "Il Trovatore," by Verdi, sixty-one times.

The salaries of the leading singers fluctuated between 200 and 300 frs. per month. These were for the most part débutantes on their promotion, or elderly singers desirous of making the most of their failing voices.

The orchestra consisted of twenty-six performers, half of whom were amateurs, the manager being unable to spend on this item more than from 10,000 to 12,000 frs. per season. These worthies did their best to atone for artistic deficiencies by the display of extraordinary ardor and energy.

The German composer Louis Spohr tells us in his autobiography that when he arrived in Switzerland in 1816 the orchestras almost exclusively consisted of amateurs, and that those of Basle and Zurich were frightfully bad. That of Berne was even worse, and he goes on to say that at certain concerts the violins scraped in a most deplorable manner, and that the wind instruments produced such abominable sounds that the audience, though indulgent, was convulsed with laughter. This circumstance, however, did not prevent the local press from eulogistically declaring that "the artists had surpassed themselves." It must, however, be admitted that the Swiss, albeit their musical gifts have still not very much to boast of, have improved immensely since then, and the Zurich orchestra was at the time of Wagner's advent at least passable.

On the occasion of Wagner's first introduction to the orchestra his personal appearance was of the most grotesque. He wore an old jacket, the tails of which made desperate efforts to try and hide the back of a well worn pair of trousers. His large feet were encased in a lamentable pair of shoes, and his big head with vulgar features was crowned with an old broad brimmed hat of the shape called the "Hecker," after the revolutionist of that name, and which shape was prohibited in Germany. He had, moreover, a disagreeable shrieking voice and haughty domineering manners. According to his usual habit, he at once by his arrogance and discourtesy managed to make enemies of all the people present. He made a sneering remark to the amateurs at their first introduction to him, saying that he knew beforehand all about their lack of musical talent.

As conductor of an orchestra Wagner was certainly unimpeachable. His leading in Beethoven's symphonies, the operas of Gluck, Spontini and Weber was perfection. As regards Mozart's works he had but a mediocre admiration for them, and was absolutely incapable of appreciating the beauties of French and Italian music. The operas of Meyerbeer, which he scornfully denominated "Jew's music," were in the highest degree antipathetic to him; the fame of Verdi literally enraged him, and he thoroughly execrated Flotow's pretty opera "Martha," which he called a disgrace to Germany. Bellini's sweet and flowing melodies, in spite of the great contrast existing between them and his own noisy music, had the privilege of his approbation. Never on any account would this strange creature have consented to conduct a work which was distasteful to him. Considering that in a town of 35,000 inhabitants the admirers of such operas as the two "Iphigenia," of the "Vestale," of "Fidelio" and "Euryanthe" were necessarily limited, it so happened that the theatre was empty half its time; the receipts therefore being almost nominal,

the manager had no resource but to dispense with the services of the irascible artist.

Naturally enough, Wagner was desirous of making the Zurichers acquainted with his works, in the hope that their success there would find an echo in Paris, which city had been all his life the object of an irresistible attraction to him. But at the sight of the redoubtable score of the "Flying Dutchman" the orchestra was literally overawed, contests arose and several artists left their places, declaring it impossible to them to go any further. The composer threw himself about on his seat, gesticulated wildly, stamped his feet, shouted himself hoarse, essayed with all his might by movements of his body and by magnetic passes, but all in vain, to drive his ferocious chords into those rebellious heads. There was no possibility of coming to an understanding; the musicians one and all refused to play, the great and almost unperformable duet made the prima donna shed tears, while it exasperated the baritone, and it was not until 1852 that this opera succeeded in being performed under the composer's own leadership. But although the orchestra had been strengthened by an additional number of eighteen artists the success was of such a negative character that the opera had to be withdrawn after the fourth performance. The "Tannhäuser" was more fortunate in 1855, having altogether had a run of nineteen times. The "Rienzi," a very insignificant opera, in which noise takes the place of absent ideas, was played eight times, and among them all only "Lohengrin" had anything of an honorable career, having a run of thirty-two representations. The "Walkyrie" was produced in 1856 and splendidly mounted, but the pecuniary results were by no means in proportion to the expenditure. After all, the success of Wagner's music was slender, and we may well say with Shakespeare, "Much ado about nothing."

At that period commenced the connection between Wagner and his sub-conductor Dr. Hans von Bülow, who conceived for the composer an admiration and a friendship which nothing was able to disturb. This friendship did not even cease when his wife, a daughter of Liszt, left him in order to follow Wagner's fortune, until the death of his lawful wife permitted her to assume the name of Mrs. Cosima Wagner. There are some people, by the way, who assert that Mr. von Bülow was not sorry to break off an ill-assorted union.

After the loss of his appointment Wagner resumed his Bohemian life by levying contributions and borrowing money on all sides, regardless of consequences, from the members of the German colony at Zurich. He would stick at nothing in order to obtain money, and the begging letters he constantly wrote to his friend Liszt, who in spite of the modesty of his resources always relieved him, furnish abundant proof that Wagner, the would-be republican and blatant denunciator of royalty and aristocracy, went so far as to request Liszt to solicit from all the German princes the guarantee of an annuity of 2,000 to 3,000 thalers, which mission, needless to say, Liszt refused to accept.

Meanwhile Wagner remembered having left his wife at Dresden without any means, and as she was getting tired fighting with her husband's creditors, she besought him to allow her to join him. A modest, kind-hearted, unpretending creature, the daughter of a poor German mechanic, Miss Minna Planer was playing in 1836 the part of soubrette [at the theatre of Königsberg when, unfortunately for her, she attracted Wagner's attention, who married her in the same year. The life of this unhappy lady was afterward nothing but a long martyrdom, and when in 1860, driven to extremities by his ill treatment of her and his general disorderly conduct, she left him and died five years later, he did not consider it necessary to put himself out of the way so much as to accompany her remains to their last resting place. He, however, always understood the trick of making use of what he called the sufferings of his unfortunate companion, and in his begging letters to Liszt allusion to his "poor Minna" constantly crop up.

At the end of three years Wagner found himself over head and ears in debt, and was really reduced almost to destitution, when the god of drunkards, who is also the god of borrowers, sent him a saviour. Before, however, touching on this subject it will not be amiss to relate a few anecdotes illustrative of his general behavior.

Once, being anxious to buy a parrot without paying for it, Wagner was prowling in a melancholy manner round about the bird fancier's shop, when he beheld approaching him a possible lender in the form of the uncle of a young flute player, one of the amateur members of the orchestra. Rushing toward this gentleman he inquired effusively about his health, overwhelmed him with compliments about the talent of his nephew, to such an extent that the delighted uncle offered to pay for the coveted bird, which Wagner carried away with him. The following day the young flutist was, however, unceremoniously turned out of the orchestra.

When in 1861, on the reiterated request of Prince Richard Metternich, the then Austrian Ambassador at the French court, the manager of the Grand Opera at Paris received official order to produce the "Tannhäuser," Wagner determined to turn to account the wealth and station of

his patron. He therefore feigned a severe illness and dispatched one of his assistants, Mr. Charles Nutter, to the prince in order to solicit a loan of 3,000 frs. from him.

The messenger was received in a splendid apartment by an array of liveried servants, who ushered him into the presence of their master. The prince, however, refused to advance the money requested of him, alleging that in fact he did not possess it. Now, Prince Metternich, who has left in Paris the character of a generous and liberal man, would certainly not have refused to succor his protégé, but that he was fully aware of his rapacity, ingratitude and prodigality, and he did not consider it advisable to open an account with so incorrigible a spendthrift.

To give an idea of this man's reckless folly and extravagance, even when overwhelmed with debt, it will suffice to relate the following fact:

Having succeeded in 1863, thanks to the efficient patronage of the Grand Duchess Helena, in giving a series of very profitable concerts in Russia, he suddenly found himself in possession of about 100,000 frs. He at once proceeded to buy the most costly articles, such as superb tapestry, rich silks and satins, with which he bedecked his slight person in the most coxcombical manner; and in point of fact he squandered his money so ridiculously that within a few months there remained of his gains but one gold snuff box, which had been presented to him by the Grand Duchess. By the way, he was shortly after robbed of this same snuff box by burglars.

Prince Metternich must have been well acquainted with his conduct toward the King of Saxony. He must have been well aware that as a return for numerous acts of kindness shown him by Meyerbeer, Wagner had published in 1852, anonymously, a pamphlet entitled "Judaism in Music," in which the reputation of the Jewish composers was outrageously attacked. This pamphlet excited universal indignation and the author was finally obliged to avow his name. That and many other writings, while demonstrating Wagner's versatility of mind, gave on the other hand but a sorry idea of his disposition and character. Throughout his whole life Richard Wagner proved himself on all occasions a writer of inexhaustible fertility. He was, however, always envious of the celebrity of others; his vanity and conceit were unbounded, and his disparagement of all others amounted to a positive mania. He was in reality entirely destitute of moral sense and personal dignity, and possessed a character which fluctuated, according to his interest, between the meanest flattery and insults and calumnies.

About that time it so happened that a wealthy German merchant retired from business, whom we will call by his Christian name, Mr. Otto, and who had late in life married a pale, insipid, sentimental, flighty young lady, took up his residence in Zurich. The lady, intoxicated by her unexpected lift in the social scale, aspired to make a figure in society. Being, however, but coldly received by the élite of Zurich, she was piqued to the resolution of doing something of a dazzling and sensational nature. With this view she induced her indulgent husband to build a magnificent villa, the cost of which seriously impaired his fortune. She then commenced in an ostentatious manner to patronize Wagner, first paying all his debts, amounting 25,000 frs., and then setting him up in a house close to her own. Moreover, she fitted up a large concert room destined to the performance of the works of the master.

It was on a tropical afternoon in 1865 that the villa Otto first resounded with the noisy strains of Wagner's music. A large orchestra and a certain number of celebrated vocalists had come to Zurich at the invitation and expense of this new Mæcenas, and the entire German colony had been invited in order to applaud the works of their countrymen. Between the two parts of the concert refreshments were handed round to the guests, when suddenly Wagner loudly and coarsely upbraided the hostess because she had omitted to serve the musicians first. The distressed lady almost fainted and attempted by every possible means to appease the wrath of the master, who finally condescended to pardon what he termed her "want of tact." When the concert was over the apotheosis of the master took place. He was solemnly presented with a baton and the overjoyed Mrs. Otto placed a laurel wreath upon his head, the famous "serto d'alloro" of the Italians, adorned with which he had the bad taste to walk about among the company, who did not hesitate to laugh at and make fun of him behind his back.

The intimacy between Mrs. Otto and Wagner was a secret to no one in Zurich.

The too confiding husband alone refused to believe the truth, in spite of the great number of anonymous letters—the usual means of attack in small towns—which he daily received.

Finally, however, he was compelled to yield to evidence. Wagner in 1858 had to make a hurried departure amid the jeers and indignation of the Zurichers, who were disgusted at his ingratitude and prodigality. He found a refuge at the Hotel Giustiniani in Venice, from which place he continued to ply Liszt with begging letters. He, however, was careful to hide from his knowledge the real cause of his sudden flight from Zurich, which he attributed to the infirmities of his "poor Minna."

ALBERT ZOLLINGER.

WE are in receipt of the following telegram from the Columbian Exposition:

CHICAGO, July 24.

Free concerts of the Theodore Thomas Orchestra in the World's Fair abandoned. There is no attendance at the paid concerts.

MR. W. W. COBBETT, the representative of the London "Musical News," concludes his series of interesting letters about America in that journal as follows:

I would like my last word about music in America to be one of cordial appreciation of the powers of a gifted cellist and composer in New York, Mr. Victor Herbert, sub-conductor of Anton Seidl's orchestra. He has written a most effective concerto for his own instrument, besides many of those short pieces which are so dear to modern audiences, notably a "Légende et Valse," which have already found their way into the repertory of John Gêrardy. To pretend, as some Europeans do, that America is benighted as far as music is concerned is more than unjust. That many Americans, especially of the Middle and Western States, have not gone beyond the "Annie Laurie" stage I admit—so much can be said of other countries—but the spark of art which must exist in a race recruited constantly by blood from the most musical nations in the world is, as far as music is concerned, being rapidly fanned into flame.

"EVANTHIA."

THE one act opera "Evanthia," by Paul Umlauf, which received the first prize at Gotha, is based on a modern Greek custom. "Euthymios" and "Dimitrios" swear a brotherhood for life and death, and have their vows blessed by the fair "Evanthia." The first request "Euthymios" makes to his brother is that the latter go and make love for him to "Evanthia." Old play-goers know at once that he is in love with her, and sets about his task with despair in his heart. The same experienced persons know that "Evanthia" is in love with him, thinks he is speaking for himself, and gladly says, "Yes." Of course she is astonished when she hears he has been acting as proxy for "Euthymios," but her pride prevents her from withdrawing from the engagement. The betrothal feast is held; "Evanthia" and "Dimitrios" leave the revel and meet. A very strong scene takes place when they confess their mutual love and resolve to part for ever. "Euthymios" overhears them, and prays to Heaven for some means of escape from this complication. A peasant, "Panoyiotis," comes now and informs everybody that some Turkish forces are encamped in the neighborhood. "Euthymios" collects a body of young men, sets fire to the Turkish camp and dies, with his last breath bidding his brother and his bride to be happy together.

Music in Boston.

BOSTON, July 23, 1893.

SAMPSON'S engagement at the Park Theatre closed yesterday. I do not know his next halting place; it may be Gaza; it may be Detroit, of which town I understand he is a citizen; or it may be the valley of Sorek, where grapes abound, where lives Delilah.

Sandow is still a great attraction at the Tremont Theatre. Last week an enthusiast, nettled by the claims of Sampson, worked for a meeting of the two men, with an accompaniment of measurements of forearms; for the enthusiast believed in modest Sandow rather than in the boastful Sampson, and he wrote a letter to the "Herald," and he named a sum of money. His attempts were vain.

I confess that I should have watched with interest an eating match between the athletes. Neither of them need spurn the conflict. Did not Hercules himself boast that he could eat more than any other man at a meal? Did he not vie in eating with Lepreus and triumph gloriously?

Nor would my curiosity concerning the respective capacity be necessarily vulgar; for grave scientific problems may enter into such a contest.

Read, for instance, the following extract from the celebrated Mr. Bayle's article, "Hercules": "A very particular circumstance is told concerning the greediness with which he devoured his victuals, it being said that the motion on these occasions made his ears move. This is a very rare and uncommon thing."

The Journal of the Academia Naturæ Curiosorum mentions a girl, a virgin, who could move her ears.

Crassot, a philosopher, slovenly, with long and bushy beard, possessed the same accomplishment.

Saint Augustine knew a man who not only moved his ears at pleasure, but also his hair, and without disturbing his hands or head.

Causaubon tells a story of the ears of a certain man of

learning which "were plainly seen to move. When traveling by the borders of Savoy he found that he was in danger of being burned alive by the magistrate."

Vesalius saw two gentlemen of Padua whose ears moved gracefully; and the dignity of his birth did not prevent a Spaniard from treating Valverdes to a similar sight.

You know Procopius, who wrote so intimately of the Empress Theodora, who showed a malicious pleasure in describing the extraordinary uses made by her of great bodily beauty. Well, this same Procopius compared Justinian to an ass, "not only on account of dullness and stupidity, but likewise because of his self-moving ears, whence he was called in a full theatre 'master ass' by those of the green faction or Prasini."

* * *

Or why should not the victor in such a contest be celebrated in a poem of mighty line?

Rollinat wrote strange verses concerning an absinthe drinker; why should not heroic deeds with knife and fork be worthy of a poet's rage? Epicharmus did not disdain to sing of Hercules in the act, and the appearance of the phenomenon above mentioned did not escape him:

Should you behold his furious meals you'd die;
Hear his jaws crash and his swollen cheeks resound,
The thunder of his grinders and the roar
Of his wide nostrils, see his moving ears.

* * *

Last week I spoke of color. Do you remember that chapter in "Moby Dick," entitled "The Whiteness of the Whale?" I wonder if people read Herman Melville now, for I notice that some of his books were republished within the past year. Are "Typee" and "Omoo" forgotten names? Has "Mardi," that singular mixture of rubbish and "Rabelais," disappeared utterly? Let them all go; add to them "Pierre" and "Redburn," which told a startled world that a coronet was always stamped on the boot heel of an English nobleman; throw in "The Confidence Man," but spare us the short tales and "Israel Potter," "White Jacket" and "Moby Dick." Do you remember Ishmael and Captain Ahab with his ivory leg, and Starbuck and Stubb? Or that eventful night in New Bedford when Queequeg tried to peddle a 'balm'd New Zealand head—Queequeg, the harpooner, who began dressing "by donning his beaver hat, a very tall one, by the bye, and then—still minus his trousers—he hunted up his boots," which he put on modestly under the bed.

* * *

To Melville the whiteness of Moby Dick was a vague, nameless horror, mystical and well nigh ineffable. In attempting to examine the reason of this horror he first gives in the gorgeous sentence of an octavo page the glories of the color white, from the "old kings of Pegu placing the title 'Lord of the White Elephants' above all their other magniloquent ascriptions of dominion, to the Vision of St. John;" and then he adds: "Yet for all these accumulated associations, with whatever is sweet and honorable and sublime, there yet lurks an elusive something in the innermost idea of this hue which strikes more of panic to the soul than that redness which affrights in blood."

To Melville it is "ghastly whiteness which imparts such an abhorrent mildness, even more loathsome than terrific, to the dumb gloating of the aspect" of the white bear and the white shark.

"Bethink thee of the albatross, whence come those clouds of spiritual wonderment and pale dread in which that white phantom sails in all imaginations? Not Coleridge first threw that spell, but God's great, unflattering laureate, Nature."

And here is a list of white things, animate and inanimate, that filled the soul of Melville with dread. The White Steed of the Prairies, the Albino man, the White

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Squall, which is "the gauntleted ghost of the Southern Seas;" the White Hoods of Ghent, Whitsuntide, a White Nun, the White Tower of London, the White Mountains, the White Sea, the tall white man of the Hartz forest, Lima, the white city.

Let us go back to Dancla, whose "Notes et Souvenirs" we considered the other day.

Dancla heard Mars, the playactress, in several of her best parts. "What a golden voice; how penetrating, how distinguished! She was an old woman when she created the rôle of 'Mlle. de Belle Isle'; but in spite of her age, if you listened without looking, you were spellbound by the pure and fresh voice; and what true declamation!"

His words concerning Saint-Saëns are of present interest. "Among our modern composers there is one whose talent and character I esteem highly; I allude to Saint-Saëns. Let me recall here a memory of youth. A young solo violinist of the Opéra Comique, Charles Dancla, went one day to the house of Saint-Saëns' mother to play, by request, with the little Camille a sonata composed by the boy. He was then hardly eight years old, and I was astonished at his musical aplomb and his precocious intelligence. His sonata was written in rather a retrospective fashion, but, really, it was not bad. You knew at once that the young artist, nourished by good and substantial music, would amount to something. It is interesting to observe the points of departure and arrival in an artist's life, especially when the man is Saint-Saëns, who honors art by his great talent and by his loyal and independent character."

"Let us leave out of the question the great talent of Saint-Saëns: no one has known so well as he the art of assimilating all species and styles, and with prodigious ease; but this has not always been of advantage to him."

"In certain of his instrumental works you find an affinity between him and old masters, such as Bach and Handel, and modern composers, as Schumann and Rubinstein."

"I have heard it said, 'This andante of his quartet is very beautiful; it is Bach, or it is Handel.' Without doubt it is ingenious, beautiful! but I should like it better if it were Saint-Saëns! He is rich enough, and he should not borrow from others."

Dancla complains of the inaccuracies in certain German editions of violin works; "editions that are very fine in paper and print, and are at a price within the reach of modest purses."

"When one sees a talented artist, as Ferdinand David, of Leipsic, change the text of the concertos of Viotti and Rode, and often without leaving a trace of the original, you may well ask by what right an artist claims for himself such an incredible liberty. Shall I speak of the modifications, the suppressions, the errors in bowing and fingering that exist in the German editions?"

Here is a curious incident in the history of modern French music. In 1868 Lehmann, the president of the Académie des Beaux Arts, announced that an amateur named Chartier, in recognition of the pleasure given him by the chamber music of Haydn, Mozart and Beethoven, and wishing to encourage students, founded "un prix de quatuor et de musique de chambre." It seems from the following words of Dancla that the founder's wishes have not been carried out.

"Now, when I see this prize awarded to a composer whose musical baggage consists only of orchestral suites, or a piece concertante, either for flute and oboe or clarinet, or for other wind instruments, or a trio or two, I ask if the intention of the worthy testator has been followed. There is no question here of the merits of such compositions. The founder thought of the quartet, the trio and the quintet, especially of the quartet."

"Far be it from me to dispute the talent of the composers who have received this prize; but when they do not fulfil the conditions of the founder, I do not understand why the Institute should consider their claims; the indicated conditions should be followed strictly."

"Rossini, the man of genius who wrote 'The Barber' and 'William Tell,' and who in his youth put into score the quartets of Haydn and Mozart, said that one could make a good opera and meet with only moderate success in the attempt at a string quartet. Halévy agreed with Rossini. Adolphe Adam once told me the same thing."

"These composers were right, because for style, for inspiration, for purity, for the choice of ideas, the quartet, as Cherubini said, will always be the touchstone of the composer."

"Many things go in an opera, with shouting of the chorus and orchestral figures. Put these same ideas in a quartet, and they would seem insignificant, because they are exposed in their nakedness."

A foot note shows the naïveté of Dancla: "I had the honor to obtain the Chartier prize the first time it was awarded."

Dancla, by the way, has written fourteen quartets for strings.

This naïveté is also shown in the chapter entitled "My Retirement," in which he speaks sorrowfully of his enforced withdrawal from the Conservatory after a service of thirty-four years, and publishes at length the indignant letters of Marmontel, Lamoureux, Danbé, Boulanger and others.

He even hints at political martyrdom: "Political influences play their part in questions of art."

Dancla appears to great advantage in the controversy between himself and Anatole Loquin, who reviewed his "Miscellées Musicales," a pamphlet of nineteen pages. Dancla in this pamphlet expressed bluntly his opinions, as these instances will show:

"The D minor sonata of Schumann, op. 121, is a composition that lacks sense; confusion reigns therein; it is a work destitute of interest and inspiration."

And again: "Rubinstein is long winded, diffuse; in his compositions are certain negligences and licenses that should not be found in the works of an artist of such merit."

This deserves a separate paragraph, for it is likely to inflame all who regard Wagner as a fetish and not as a musician. "The overture to 'The Mastersingers,' as well as the prelude to 'Tristan and Isolde,' is an error, a true aberration of taste; it is music just as algebra is painting."

Loquin wrote a long review of this pamphlet; the review was argumentative and without undue heat. To him Dancla replied modestly and politely. "I gladly render homage to the qualities that I recognize in certain works of the new school, and I have quoted compositions that appear to me worthy of the attention of all men who are accessible to appreciation of the beautiful. But I have also pointed out other works that do not seem to me in any respect to deserve the exaggerated praise of some passionate enthusiasts."

This correspondence was conducted on each side with dignity and with intelligence. And here is an example for all that are tempted to scream for or against Wagner, or Rubinstein, or Offenbach, or any other composer who may be the subject of discussion. Look at the sad, earnest face of Dancla, opposite the title page of his "Souvenirs." You could never convince him of a mistake in opinion; but he would not deny you the right to an opinion directly at variance with his, provided the opinion were one of taste and not a question of fact.

PHILIP HALE.

Up Gondola Row.

IT is the deadly dull season; musical news, like the snakes in Ireland, is non-existent. I have simply patrolled up and down the part of Broadway, between Twenty-third and Thirty-third streets, known to the theatrical and musical profession as the "Rialto" and actors' alley. I have long ago invented a neater term, "Gondola Row." It is more assonant, more liquid and is novel. I propose this week, merely as an experiment and to while away a hot half hour, to give you the flying chaff, the petty gossip of Gondola Row. Actors are as interesting people as musicians, and if you find them tiresome—why, skip these columns.

Of all people in the world the last I expected to see was Vladimir de Pachmann, the famous Russian virtuoso. I was going up Gondola Row last week, admiring the weather and the cut of Hubert Wilkie's coat, which almost matched his nose in curves, when suddenly I saw a little man whose gait seemed familiar. His face was not, however, and I remarked to my inner man that a wraith of Pachmann, the pianist, was in town, but a wraith with a shaved face. As I neared the stranger something in the eyes struck me with the consciousness that it was Vladimir de Pachmann indeed, but a Pachmann who had been in the barber's chair, for he wore no beard.

And so it was; the imp, the sprite, the only Pachmann, whom I christened the "Chopinzee," and who plays Chopin as no other pianist on the globe. De Pachmann without a beard looks ten years younger and a cross between an actor and a Catholic priest. He has gained immensely by discarding his whiskers, and now looks no longer like a "Chopinzee," but the actor pianist he certainly is. He told me that he is to play forty concerts and perhaps more. Certainly he will be the crack virtuoso of next season, unless Paderewski should return. De Pachmann has no equal as an interpreter of certain phases of Chopin, and in Henselt's music he is without a rival. The Chopin and Liszt études he plays marvelously. I never heard such technic, such a delicious touch, such a rich but not gross tone. The little man has magical fingers, and I am sure his success will be enormous. He plays into your affections, captivates your heart, but never storms it. That he leaves to pianists like Paderewski and Rummel, who conquer one by sheer power. Pachmann is more subtle. His soft touch is like red hot velvet at times, and then he is as capricious as an imp and as perverse as a woman.

The feminine side of Chopin, usually a sealed book to pianists, is, in the light of Pachmann's genius (for he has a positive pianistic genius), charmingly transparent, and I defy you to mention the artist who plays the Chopin mazurkas with such fascination.

He has met with great success in London and the provinces, and of course had to make a speech in one of

the smaller English towns. He remarked, in that winning, confidential tone of his, that "I am the most unmodest man in the world, except Hans von Bülow; he is a more unmodest man as I, but after him I am a very unmodest man. I play very, very beautiful."

"Unmodest" is good.

De Pachmann has had private troubles recently, and, like all such things, the public will probably benefit, for such emotional temperaments as his readily transmute all subjective sensations in their art. The one note of passion is absent in De Pachmann's playing. Let us hope that sorrow has intensified and deepened his mercurial, Puck-like nature, and that he has suffered that "rich sea change" of which Shelley sang.

He will go to the mountains for the next four months to study, for he has not touched a piano (that is, to practice it) for the past six months—so he says. At Chickering Hall, however, yesterday afternoon, the few chords he struck sounded very much like that old Pachmann who enchanted us with Henselt's "Bird Study," Schumann's "Bird as Prophet," and the exquisitely played Chopin preludes. As Joseffy once said of him, his playing is "inhuman," meaning probably superhuman.

Here is a story of Oscar Wilde which I found in the Boston "Home Journal," and which I print without comment, for, like all stories about Wilde, it speaks for itself:

"When Oscar Wilde was in New York several years ago he went to see a clairvoyant who said that her prophecies had never been known to fail. After gazing at him the sorceress addressed him to this effect: 'You will play "Hamlet"; you will wed the woman you love; you will write a play.' Wilde—all those who know him can appreciate this mood or characteristic of his—evinced an infantile delight in her words, and he was much excited by her prophecy. The maid, in closing the door after him, ejaculated: 'What a splendid man Buffalo Bill is!' Out in the street Wilde said the dream of his life had been to play 'Hamlet,' and if he went to Australia he would; that he would like to write a comedy, but that he did not think he could get any manager to produce it; that as for marrying he did not think that he ever should. Well, the whirligig of time has been at its usual regular, everyday work; and while Wilde has not gone to Australia and played 'Hamlet,' he returned to England, got married (to a most estimable lady), and he has finally written two comedies, one of which is now running at the Haymarket Theatre, the other being the successful 'Lady Windermere's Fan.'"

Vladimir de Pachmann ran up against the great American watermelon Tuesday, and of course was knocked out after the first rind, or round. He scared the whole Gilsey House staff by announcing long after midnight that he had Asiatic cholera with a soupçon of leprosy; but it was only old-fashioned, everyday Gotham colic. He is well enough to study with his left hand alone. De Pachmann is an amateur geologist, and is never so happy as when, tiny hammer in hand, he taps a nice fresh vein of quartz. He will summer in the Catskills.

Koster & Bial and Oscar Hammerstein! Well, it isn't such a bad combination, is it? One thing is certain, and that is, the "Manhattan" (for I suppose the "Opera House" part of the title will be dropped) will distance all other music halls. The boxes particularly are a great thing for a music hall. "The Talisman," to be produced at the Harlem Opera House August 28, will inaugurate the new régime. What would we do for news if we didn't have the Hammerstein surprises? He always ladles out news for

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you, and always has something in the nature of a sensation up his sleeve. He will still be his own stage manager and chief cook and bottle washer, and do not fail to remember it.

Laura Moore isn't telling the name of the correspondent. Bravo, Laura! I'm sure we don't wish to know. There is entirely too much dirty linen of the profession washed in public.

Stacey-Burchell, Marville-Levy. There seems to be some marrying going on in the profession, despite the hot weather and the discouraging divorce. Enfin, children, follow De Wolf Hopper. If marriage is a failure in one instance, try, try again. He is perfectly happy, he says, with Mrs. Hopper up to date (as a contemporary rather wittily called her yesterday). In a word, divorce would be the most popular institution in the land were it not for the dark cloud, alimony. Every rose has its thorn. So pitch in, get married, get tired, get mad and get divorced, and don't forget that it always gives the literary undertakers, as Robert Buchanan would call the newspaper men, a paragraph. Live and let live.

Here is an item from the London "Sketch":

Miss Marie Tempest is back in England. I met her the other morning, looking wonderfully well, most becomingly dressed and in excellent spirits. No doubt she knew her costume became her; women mostly do. Miss Tempest has thoroughly enjoyed her last American trip, which has been a great success, "full houses all through." As the fair singer informed an interviewer that the Americans never tolerate a "poor artiste," but simply walk out, leaving artists and empty benches to get on as best they can, we may conclude that Miss Tempest is not a poor artiste, and is aware of the fact. Such knowledge may be one of the reasons of Miss Tempest's radiant spirits. A good opinion of one's self is an excellent tonic.

Marie is all right. The only time she ever played to empty benches was paradoxical enough, when she didn't play at all. "The Fencing Master" without Marie Tempest last season was simply a tiresome nizzle-fizzle.

Leander Richardson's Dramatic News is responsible for the statement that Manager Oscar Hammerstein gave up his roof garden enterprise because he feared being yelled at, "Hammerstein, zwei beer!" This is the best megillah I have heard yet from good-natured Oscar.

Marcus Mayer, with an expansive smile, a new suit of British togs and memories galore of that fragrant lyric morsel of an oyster-Patti, is once more circulating up and down Gondola Row. Patti will sail at the end of October and will open in Music Hall November 9. The Byrne-Pizzi opera will be sung at every performance. Patti will relieve the country of its surplus silver, if necessary. I suggest this to the man who wrote "A public office is a public bust," and then got the rheumatism while fishing.

Franz Wilczek, the very talented Bohemian violinist, goes out with a company of his own this coming season. He is a brilliant fellow on four strings.

In a certain theatrical manager's office in this city there hangs a sign bearing the following legend: "Be kind enough to keep all business communications to yourself. If it is advisable for your friends to know, I will tell them." There is a mighty big chunk of wisdom contained in this.

Good-looking Henri Marteau, the gifted violinist, will return to us next fall under Rudolph Aronson's management. He will play in all the principal cities of the country, and will be assisted by Rose Linde, contralto, and E. M. Shonert, pianist. Marteau will have an unquestionable success if he plays as he did last season.

"She married Actor Weir," was the way a contemporary puts it yesterday, as one should say, "She married a dead beat." I have noticed this tendency of alluding to actors in a contemptuous manner many times before. If a stage hand gets drunk the newspapers come out with flaming headlines: "An Actor on a Spree, or, 'One of the Profession Full Again.'" It isn't just; is it?

There is one thing to be said of the Leavitts, and that is, they have decided to settle their case out of court. That is what I call decent and sensible. Would that others followed their example.

Lillie Fox and Nat Roth believe in church marriages, after all.

It is true Richard Mansfield and his yacht with the democratic title of "Her Royal Highness" were attached at New London Thursday last. The sails hadn't been paid for, and "Dick" had to settle before he could get into deep water again. It's an ill wind that won't fill "Dick's" sails.

A performance of a histrionic character was given the other afternoon at 1.15 in front of Delmonico's that caused the whole street to stare, while several butterfly

catchers nearly fainted from anticipating pleasure. I doubt if many such performances could be given on Broadway again. The star had the stage to himself and Helen Beresford and Camille d'Arville, who were sauntering down Gondola row, simply shuddered. I hear that four chappies in Delmonico's left town in as early trains as possible.

I have an offer from a man who offers for \$5 to teach me how to pronounce the name of Dvorák's opera, "Dimitrijij," which is to be sung by Rosenfeld's Bohemian Opera Company next season. The offer was not accepted, for "Dr. Borax" has already told me the secret of Bohemian pronunciation. First, give two hydrophobic barks, sneeze and sigh—then you've got it.

The De Koven story of producing "The Fencing Master" in London next June has a fishy flavor.

Lillian is better. The Russell never would give her understudies a chance.

Julia Arthur now declares that she never had the measles. Well, all the worse for you, Miss Arthur. You'll have them before you die. It is a penalty of human nature. Not even the rich escape it.

"America" will be given first at the Academy of Music and not at the Metropolitan Opera House, as was expected. "The Black Crook" will have six weeks, beginning August 14, and will be followed by Mr. Abbey's spectacle.

Manola craves London honors. They are barren, Marian—barren even when won. Far, far better American shekels and a happy life with Jack Mason.

Dressmaker Donovan and Host Plaut of the Vendome are after Helen Dauvray and John Ward. What a bore it must be to have to pay for dead horse!

Harry Rowe Shelley, the composer, was in high feather yesterday about the great success of his "Carnival" overture, which Theodore Thomas produced the other day in Chicago on the program of an American Composer's Concert. Shelley is one of the most talented of the younger group of native composers, to whom belong Chadwick, MacDowell, Foote, Nevin and not De Koven. (Dwell upon this negative with emphasis.) Harry is a Dvorák pupil, and swears by the old man. He is right.

A young musician walked rapidly up Gondola Row yesterday afternoon, turned into Twenty-seventh street, and literally fled into the sheltering portals of "Nick" Engel's.

Why did the young musician behave so erratically on a warm afternoon?

Because he wore a gold watch and chain, and a thirsty mob of fellow "Jambons" saw him and pursued him pantingly.

Moral: Don't wear a gold watch at this time of the year on Gondola Row. It dazzles by its evidence of wealth the eyes of those who are athirst. Sooner or later it is sure to get into "soak" (literally).

Dvorák, the Bohemian composer, went West this summer to trap that coy national bird, the tornado, in its lair. The worthy doctor went to Iowa, and, judging from the accounts of the tornadic storm in that State, I fancy that his ambitions were gratified to the full. If he really was in the vortex of the Pomeroy storm, he ought to be able to give us a superb symphonic outline of it next season. The only thing that I fear is that the wind blew all the hair off the doctor's massive skull. It was "Majah" John P. Jackson's idea that Antonin Dvorák would never appreciate the majesty of these United States unless he encountered a first-class blow. The "Majah" ought to know, for he encountered a cyclone himself once on the snow covered plains of Siberia. It was a cyclone of wolves—but that is another "tail," as Kipling wouldn't say.

And now Emil Paur, of Leipsic, is engaged as conductor of the Boston Symphony Orchestra. Paur seems doomed to follow in Arthur Nikisch's track, for when the Hungarian came to Boston, Paur took his vacated seat as conductor of the opera at Leipsic. It is a coincidence that he comes to Boston after Nikisch. Paur is conservative, and, I have heard, a bit dry and scholastic in his methods. I met John Mahnken, Theodore Thomas' old manager, on the Row yesterday afternoon, and we discussed Paur. John heard him in Leipsic, and said he was what they call in Germany a "Kapellmeister," which in Anglice reads "old fashioned." A conductor to succeed in America must have a striking personality. We love orchestral music, to be sure, but we dearly love to watch the man who swings the baton, or, as the savage calls it, "I like the

man who stands with his back to me and plays upon an invisible instrument with a stick." That man, however, must have the look of a general more than that of a scholar. He must be dominating like Thomas, masterful like Seidl or subtly commanding like Nikisch. So don't come to these shores, Mr. Paur, unless you look nice.

I learn that Yucca, the strong, is looking for a woman to vanquish. I can name one who might give her a noble tussle for her money. It is "Lurline, the Water Queen," who vanquished Sandow. At least Sandow left for Boston, discretion being the better part of valor, probably. Yucca, now is your chance, and if you win I hope to be able to shake the hand of the woman who shook the frame of the woman who made Sandow get up and shake himself. Phew! there's a sentence for you in this hot weather.

Aha! what did I tell you about that cask in "Pangandrum?" You remember the night Hopper got married, and Edna Wallace (numero trois) sat in a proscenium box and watched the antics of her husband in the cask? And how her pretty eyes bulged when she saw Della Fox emerge, heated but plump and pretty, from said wooden receptacle! I told you the next day that I would wager my bank account against the moon that Della would not play that part many weeks. Nor did she, for Della needed a rest and is off on a vacation.

And who is her understudy?

Why, Mrs. Hopper, of course, and there you are. It reminds me of Dean Swift's "Tale of a Tub."

I pray you, ask me not as to the Casino affairs. Out of the misty, murky gloom I descry the lineaments of the Aronsons, and then again all is Plutonian darkness.

THE TRIFLER.

A Royal Singer.—A new singer soon to be heard is Princess Ahmadee, of the royal house of Delhi. She sang recently at the Villa Edelweiss, Cannes, when the distinguished company included the Duke of Cambridge. She has embraced the Christian faith, and is the only member of her family who has done so.

"Valkyrie" at Paris.—On the nineteenth representation of Wagner's "Valkyrie" Mr. Taffanel conducted for the first time; Miss Chretien was to have taken the part of "Brunnhilde," but was prevented by indisposition; Mr. Saleza was the "Siegfried," Mrs. Bosman the "Sieglinde," and Mrs. Delmas Richard the "Fricka." The performance was excellent in all respects. The arrangement of the orchestra was changed, the contrabassi and 'celli being placed with their backs to the stage. This arrangement, originally adopted for "Lohengrin," will be continued henceforth without exception.

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WHAT future can there be in store for one of whom the following is said?

"Our own organist is away on vacation, and our substitute is horrid! Would not wish you to hear us under the present conditions."

There's the sort of "unlucky star" that makes whiners, out-of-a-job folks, tramps and failures! Opportunity, like a beautiful ball, thrown straight into the air above their heads. Lack of skill, insufficient preparation, inefficiency, aimlessly aiming to grasp it—"a muff" the result.

Hear the other side:

"Although not a professional he has not been without an organ bench in fifteen years and has never asked for one! When a lad he was the only one of six who boarded together who did not regard that present time as final in its conditions. He treated it parenthetically, working toward a better one. 'The world owes us our evenings,' the other five said; 'we work all day;' and they 'went,' and have nothing to show for it. He 'went' too, enough to keep health and spirits afloat, but kept his mind on a certain something that he, and he only, should do, that would bring him not only 'evenings,' but days of ease and comfort. And he got there!"

A wealthy, harmonious and intensely active church is the Hanson Place Methodist, of Brooklyn. Its membership of 1,700 is perhaps the largest of any of that denomination in this part of the country. The honeycomb arrangement of the spacious building adds to the bee hive suggestion of its systematic activity, and the work done there is calculated to keep as many people out of the less desirable cells of the country as any institution of its size in it.

The Rev. C. W. Parsons, of New Jersey, is the able pastor, succeeding the Rev. A. B. Kundig, the talented Boston minister, who, last year in East Orange, is now located in New York. Without being a technical musician, he is an intelligent and appreciative observer, and is generous in his commendation of the excellent work of his choir, done under Mr. A. J. Powell, organist and choirmaster.

Mr. Powell does not claim any direct musical heritage. His grandfather, a Quaker, indeed was so opposed to the unholy business of musicmaking that he could not be induced to enter the home of his niece, who owned a piano, although many times he was discovered loitering about open doors and windows that he might with clear conscience gather the sweet sounds, which though naughty were so nice. The boy was thirteen before he commenced the study of music. Piano was then taken up under a lady teacher as a means of "keeping him off the streets."

As recorded in the preface, he was the only one of six young fellows who treated the present but as a means to a better future, who worked while others played, and who, though not a professional, has occupied an organ bench for fifteen years, while never asking for one. Engaged all day in a dry goods store, evenings were devoted to musical study—first to technical work, then to the dry and perplexing building of chords, analyzing of strains, and tracing the variegated analogy between rule and exception in the laws of harmony. The only help he received in this work was from a Mr. Otis B. Boyce, who although a Leipzig student, has since given up all musical connection. It was no fun, but it brought its reward.

Without a thought of adopting the livery of St. Cecilia, he one Sunday substituted for a friend organist in an old Sand street church. So acceptable was his playing, and his friend, also a business man, finding the weekly work exacting and interfering, young Powell was asked to accept the position permanently, and there he remained eight years.

Instead, however, of being puffed up by this profitable accident, and deciding that native talent was sufficient to pull him through somehow, he labored hard and steadily, "strengthening the stakes and lengthening the cords" of his musical knowledge, till still better recognition of his worth came in a call to be assistant organist at the Brooklyn Tabernacle, where Mr. Henry Eyre Brown now presides.

Here social life and acquaintance opened before him. Among the latter was Mr. Freeborn Smith, the suave and genial Baltimore gentleman who is head of the Bradbury piano trade, and who, taking a fancy to the young man, and wisely imagining that the handling of pianos would be preferable to that of dry goods to a musician, took him into the business, where he now is chief aide de camp, next to the owners—father and son—who in speaking of him say, with earnestness: "Would we had twenty like him!"

His wife, who was Miss Alma Hall, has a most beautiful dramatic soprano voice which is being trained by one of our best city teachers. Also a fine pianiste and earnest musician, she has just returned from a European trip, in which she had musical talks with Randegger, La Grange, Marchesi and Shakespeare. With distinct dramatic talent, her sole object in educating it is that in case of any disastrous somersault of fate she may not be helpless in caring for herself and her little son. A serious invalid since his birth, she attributes her returned health to her vocal study, and cannot sufficiently commend the breathing exercises of Mr. Leo Kasper to invalids, weak-lunged, weak-chested and weak-voiced people. She and her husband are both enthusiastic and skilful bicyclists. Mr. Powell is an alert blond man of medium height, with prompt, convincing manners, and keen gray blue eyes, in their fullness indicating the gift of ready speech, one of the qualities that makes him so valuable to his employers.

The choir of the Hanson Place Methodist Church is a quartet, originally supplemented by a chorus under Mr. Henry Camp, long a director in Mr. Beecher's church, but now devoting his energies to the prosperity of the safe deposit cause, a change not altogether ill advised in these days when organ key banks are the only secure ones in the country. Prof. C. M. Wiske, of the Brooklyn Choral Society, was also at one time director with Mr. Powell, but now the latter has sole control of the loft and its workings. Mrs. Towne, of New York, whose husband is also a prominent choir singer here, is soprano. A good reader, with a valuable voice, she sings in concert, and on July 4, at Manhattan Beach Music Hall, made a distinct vocal success before a large audience.

Mrs. Helen O'Donnell, also well known in New York as contralto soloist and concert singer, is second in the quartet. Basso Walter Hudson, with a rare range from low C to high D, capable of both baritone and bass solo work, came to the church from Dr. Storrs. He is also a teacher. The tenor is Mr. J. H. Stubbs, a good organ loft name surely.

Mr. Powell considers himself exceptionally fortunate in securing so good a combination, as matters were not definitely settled till a late date. In good financial condition, the musical business in the hands of business-like, clever gentlemen, is carried on on strictly business principles. The salaries are good, promptly paid and no fuss about "receipts."

Mr. John French is one of the trustees; Mr. Samuel Booth, ex-mayor of the city, another, has for twenty-seven years been superintendent of the Sunday School. Ex-Mayor Howell and Mr. Wm. H. Hazard, president of the Fulton Bank, are also prominent musical church members. Mr. C. H. Bonnell is chairman of the music committee. The choir is now on its vacation, lasting till September.

Organist Powell, in common with all progressive musicians, bemoans the laziness of people with some natural gift and without artistic instinct. "They just drift," he says, "many of them sloppy, inefficient, poor readers and no thinkers. They do not study, and so drop out of sight in a short time."

The congregation and pastor of this church are specially pleased with Mr. Powell's improvisations, which are touching and well conceived. He has written piano music, but a dedication to the new organ which he was instrumental in getting is, I believe, his maiden effort at organ composition.

One thousand eight hundred dollars were recently expended here for the refitting of the Sunday school rooms, which are perfection in their line. In them is a fine 20 stop pipe organ, something rare in Sunday school furniture, and a piano which rests in a niche made especially for it.

The organ proper is a thirty-five stop with oblique arrangement, admitting a quick oversight of all. It sets into a depth of but 7 feet—usually 10—has three inventions of the organist's own, augmenting facility, and a crescendo drum, represented to the sight by a sort of lunar eclipse rather startling to the uninitiated beholder. Acoustics, lighting, heating, seating, weekly tuning, all are in ship-shape here, leaving nothing to grumble at. The loft is over the pulpit; opposite is a large gallery in which two hundred Sunday school children sing one piece every Sunday. Congregational singing is unusually good here.

* * *

Margherita Stora, now Mrs. Ernest Tealdi, whose artistic career in organ loft first, then in grand opera, has made her name beloved throughout Europe, has taken a summer home on Bungalow Lawns, at Short Beach, Conn. Since her marriage she has sung only in classic concerts. Of pleasing personality, electric with trained but now unused artistic force, she is earnestly begging her husband's consent to let her "help those who want to know how to do things." "I have suffered so," she says, "for people to tell me just what I wanted to know, it seems absolute cruelty now for me to see others struggle in the dark." From infancy music has been her life. She has with her a charming niece who is a fine pianiste.

* * *

The Roseville Avenue Presbyterian Church, Newark, N. J., noted for its fine musical song services, has during the

past season had the assistance of the following able artists: Sopranos—The Misses Alice Breen, Kate Percy Douglas, Jessamine Hallenbeck, Kathryn Hilke, Mrs. George M. Denniston, Mrs. Carrie Hun-King, Mrs. Gertrude Luther, Mrs. Ida Gray Scott, Mrs. Ernest Schilling. Contraltos—The Misses Adelaide Foresman, Du Bois, Alice Mandelick, Julia O'Connell, Mrs. Antonia Sawyer, Mrs. Adele Baldwin, Mrs. Jule de Ryther. Tenors—Messrs. Wm. Courtney, Jas. H. Ricketson, David G. Henderson, Hugo Distlehurst, Harry Mook, F. May, Geo. M. Denniston. Baritones—Messrs. Albert Arveschon, Joseph Kilduff, W. E. Harper, Geo. H. Wiseman, Wm. Richardson, Dr. Carl Martin, James Sauvage. Great praise is due Mr. Henry Hall Dunckla, organist and accompanist, a man of rare musical enterprise and intelligence, whose readiness to serve others musically, giving generously of the proceeds of his concerts and musicales to charity, makes him valuable to the world at large where such assistance is sorely needed.

FANNIE EDGAR THOMAS.

Dvorak Will Go to Chicago.

THE Bohemian-Americans have had appropriated to them at the World's Fair August 12 as "Bohemian Day." As the presence of the great musical master of the Bohemian nationality, Dr. Antonin Dvorak, would lend more interest to the celebration and crown the day with truly national note, the Bohemian-American World's Fair Bureau has sent the following letter to the president of the National Conservatory of Music of America, Mrs. Jeannette M. Thurber, of this city:

CESKO-AMER. URADOVNA PRO STETOVOU VYSTAVU,
BOHEMIAN-AMERICAN WORLD'S FAIR BUREAU,
CHICAGO, July 11, 1903.

Mrs. Jeannette M. Thurber, President of the National Conservatory of Music of America:

HONORABLE LADY—The undersigned beg leave to announce to you that the Bohemian-Americans will celebrate August 12 as the "Bohemian Day" at the World's Fair.

The ceremonies are to consist of:
Grand parade.

Oration by Hon. Lieutenant Governor Charles Jonas, of Wisconsin.
Grand concert, consisting of Bohemian compositions, by the full World's Fair Orchestra, and finally gymnastic festivities of the Bohemian-American Sokol (Turner) societies.

The object is to bring before the American public the culture and progress of the people. Having this in view, the committee sought the assistance of our beloved and illustrious countryman, Dr. Antonin Dvorak, to conduct his own compositions in the concert part, and thereby crown the success of our celebration.

The committee which waited on Dr. Antonin Dvorak, July 10, at Spillville, Ia., was graciously received and informed of Dr. Dvorak's willingness to comply with our request providing he could get permission from your ladyship.

Therefore, in the name of the 70,000 Bohemian-Americans residing in the city of Chicago and of about 3,000,000 residing in this country at large, we beg you to give him the necessary permission, and our people will ever feel under obligation to you.

The committee promises to watch over the safety and welfare of the doctor while among us.

Knowing that our information is not misleading in placing our entire faith in your hearty sympathy with all that tends to elevate the mind and good feeling of the masses, and on account of pressing time which permits no delays, we most respectfully ask you to inform us of your decision as soon as possible by sending us a telegraphic answer. Very respectfully yours,

J. M. KRALOVEC, President,
648 Laflin street, Chicago, Ill.

V. VANEK, Secretary.

Mrs. Thurber received the communication and replied to the request in the following letter:

NEW YORK, July 18, 1903.

J. M. Kralovec, President, No. 648 Laflin street, Chicago, Ill.:

MY DEAR SIR—The National Conservatory of Music of America has just telegraphed Dr. Antonin Dvorak, its director, as follows:—
"NEW YORK, July 18, 1903."

"Dr. Antonin Dvorak, Spillville, Winneshiek County, Iowa:

"Mr. Vilim, of committee which waited upon you July 10 in regard to Bohemian Day in Chicago, has personally presented official letter asking your services as director of concert August 12. The National Conservatory of Music of America takes pleasure in authorizing you to accept, and thus make the concert a brilliant and memorable occasion for our countrymen and your countrymen."

"JEANNETTE M. THURBER, President."

Kindly let me add that it gives the trustees much gratification to accede to your request. The patriotism and public spirit of Bohemian-Americans are proverbial, and the interest which they have taken in our World's Exposition is deeply appreciated by all Americans.

JEANNETTE M. THURBER, President.

Mrs. Thurber also wishes to suggest that the profits, if there be any, arising from the concert be devoted to a fund for the establishment of a Bohemian hospital in Chicago, a city possessing about sixty thousand Bohemians in its population and now entirely without any such institution.—
"Herald."

Announcement.

Mme. ROSA LINDE,

The Greatest American Contralto,

Has just been engaged as Prima Donna for the first American tour of

HENRI MARTEAU.

The Great French Violinist.

Mme. LINDE's own Concert Company may be secured for March and April, 1894, and also for season of 1894-95, by addressing

R. E. JOHNSTON, Manager,

BELVEDERE HOUSE, NEW YORK CITY.

NOTE.—EDWIN M. SHONERT, the Eminent Pianist, will also be connected with Marteau's great tour through America.

Mrs. Pemberton Hincks.

MRS. PEMBERTON HINCKS, the charming mezzo soprano, whose portrait graces the title page of this issue, is a well-known figure in New York musical life, where her brilliant talents, engaging personality and real artistic temperament have gained for her a host of friends and admirers. Her successes in "The Fencing Master" are too widely known to need comment, and her graceful singing of the plaintive melodies of the creoles have gained for her an enviable reputation. In 1891 the London "Queen" published the following interesting account of Mrs. Hincks, who had then just arrived in England:

"Mrs. Pemberton Hincks, whose portrait we give, is a native of New Orleans and a member of an old French creole family. From childhood she displayed rare musical gifts. She had a rich, flexible voice, a singularly sensitive ear and a retentive memory for melody. The child never seemed to forget a tune that she had once heard. Her parents spared no money on her musical education. She studied with ardor, and her voice was cultivated to its highest extent. Naturally of a high soprano quality, it developed lower notes of a rich and full timbre.

"In her native city the fame of the young amateur spread, and whenever she was announced to sing at a concert, given in aid of some charity, the hall was crowded. She was glad to sing. She told a friend that her voice felt like a captive thing that longed to escape and give itself utterance. She sang the plaintive French creole melodies and brilliant songs from opera with the same facile execution and fine expression.

"For over four years Mrs. Hincks sang for the service of others; then circumstances compelled her to use the instrument at her command for her own benefit. She went to New York; the success of the French creole songstress was assured at the first concert she gave. She sang at Newport, at Philadelphia and other places with the same brilliant success. It was said that the encores she received doubled the length of the program. Her memory came to her aid in varying repertory; she can sing over 200 songs without the help of notes. Usually her accompaniments were played by her sister, Miss Berthe Pemberton, who graduated with first honors from the New York College of Music.

"At the suggestion of some influential American friends in London, Mrs. Pemberton Hincks has come to England. She will give her first public concert under the immediate patronage of Her Grace the Duchess of Manchester, at Dudley House, by kind permission of Lady Dudley."

In England her success was instantaneous, and the London journals were cordial and sincere in their praises of this charming songstress. We quote two notices of her debut given at Dudley House, in the presence of a brilliant audience, including the Duchess of Teck and many other notables.

"Mrs. Pemberton Hincks, a mezzo soprano from New Orleans, sang songs by Rubinstein and Goring Thomas charmingly at her concert given at Dudley House on Friday. But why did not this lady sing more of the creole songs, of which she has made a distinct specialty? The only example of its sort in the program was the melody entitled 'Tchombo-li,' which was placed at the very end of the program."—Truth.

Says the London "Musical News" of Mrs. Hincks:

"Mrs. Pemberton Hincks, an American vocalist, gave a very successful concert, by kind permission of the Countess Dudley at Dudley House, Park lane, on Friday afternoon last. Mrs. Hincks possesses a highly trained and sympathetic voice of great power, which was most effectively displayed in Rubinstein's 'Azra' and Goring Thomas' 'A Summer Night.' Mrs. Hincks was also advantageously heard in duets with Maurel and Courtice Pounds. Solos by the two last named artists, and violin and violoncello compositions, by Mr. Simonetti and Mr. Hollman respectively, made up a most enjoyable program."

Returning to this country, Mrs. Hincks made her appearance as "Lola" in "Cavalleria Rusticana," and later became a valued member of the "Fencing Master," and made one of the hits of the opera. The following is taken from a late issue of the Chicago "Post," and is but one of the many pleasant notices received during the company's engagement in Chicago: "It is a pity that the Chicago public could not hear Mrs. Pemberton Hincks, of the 'Fencing Master' Company, in music that suits her artistic capabilities. Her specialty is the ballad, which she sings in the most charming manner imaginable. She has that refinement of interpretation and that daintiness of execution that bring out the lights and shades of the score in a delightful manner. She sings the songs of all nations in the language of each, and a performance of this kind is as picturesque and as finished as one could imagine. When she comes again to this city it is hoped that she will have a better chance to show the beauties of her style and voice than she has had this spring with Marie Tempest." The new ballad, "Hearts," by Charles K. Harris (author of "After the Ball"), contains a handsome portrait of Mrs. Hincks, a graceful tribute to her abilities as an exponent of the ballad.

A Pupil's Tribute to Professor Raff.

PROF. JOSEPH C. RAFF died about 8 o'clock on Thursday evening last at his home in Binghamton, N. Y.

In the death of him this country has lost one of the foremost of musicians.

He first saw the light in a little cottage on a beautiful lake in Switzerland.

His mother, a talented lady, was of the good old stock of Smiths in Switzerland; while his father bore a name well known and honored in all Europe.

The entire family were very musical, but especially so were Joseph and his brother Joachim, the composer, who died about three years ago.

Receiving a thorough education at Berlin, at an early age he started out on his musical career, teaching in Germany, Italy, England and this country, where he has been for many years.

Though possessing rare talent he was totally devoid of display, and sought a quiet life rather than one of publicity.

For this reason his wonderful ability was scarcely appreciated. Few who saw him in his daily walks through the streets realized that within his bosom dwelt a soul filled with such divine melodies.

The simple lays of birds, the moaning wind in the tree tops and the merry prattle of little children were to him the sweetest music.

With a heart as kind and gentle as that of a child, year after year, with untiring zeal and never flinching perseverance, he imparted to flexible minds all that was beautiful in the art so dear to him.

Such a loss is indeed very great, and the vacancy will not be easily filled.

A PUPIL.

Work on the Opera House

THE people who used to give brilliancy to the circle of boxes at the Metropolitan Opera House are scattered all over the world. They are in London, in Paris, in Scotland, on the Rhine, among the Alps, by Lake Michigan, in Newport, at the White Mountains, at Lenox. The people who used to sit in the orchestra and object to the loud talking in the boxes are widely sundered too. Some of those who subscribed for dress circle seats for the season are also out of town. Those who so loved music that they would give of their necessity all they had to hear it from the gallery are trying to extract consolation from Sousa's band and "Panjandrum," or are despairing to do so, as the case may be. And all this time the Metropolitan Opera House is a busier place than it has been before in the summer in years. It is full of workmen and their works, to the end that when the people are gathered again from the corners of the earth they may meet within its walls and find it a pleasanter and more comfortable place, as far as workmen and their works can make it so, than it ever was before.

For the last year there has been no change in the front of the Metropolitan, and nobody passing along Broadway would know that there was anything the matter with it. Inside, not long ago, it was a ruin and a sad sight to anyone who knew its old struggles and glories. Now it is a strange spectacle still, but more cheerful. The auditorium is so full of scaffolding that one can scarcely see across it. This scaffolding is peculiar in one respect, it fills almost the whole space within the horseshoe, yet the upright timbers supporting it are placed by such careful measurements that all the seats can be put into the house without disturbing one of them. In order that this might be done, the permanent flooring of course had to be put down. This is 3 feet lower than it used to be, and the doors that used to lead into the orchestra look now in consequence more like windows. They will all be cut down, of course, to the new level. The stage is also 3 feet lower than before.

One of the most important changes in the house, the preparations for which are already to be seen, is the construction of an orchestra circle under the parterre boxes. Formerly this space, which will now be one of the best parts of the house, was entirely wasted. A large amount of good standing room will be gained at the back of the seats in this circle. Formerly the best standing room in the house was in the entrance at the back of the orchestra. It was against the law to stand there, and only a few who knew how to gain the indulgence of the ushers had the privilege. For the others there were two queer little pens, one on each side of the house. They were good places for hearing, and for the twenty people who got positions in front they were good places for seeing, but the entrances to them were so carefully constructed that nobody with less practice than that to be obtained by half a season's constant attendance at the opera could ever get into them without falling in.

It used to be the rule that from six to ten persons fell into them, one after another, whenever any peculiarly delicate and beautiful portion of the opera was performed. When Patti used to sing "Home, Sweet Home," the people who had been waiting in the passages outside all the evening for it began to tumble in as soon as she began, each one with a shuffle of feet and a more or less polite exclamation, and no sooner were they all in than those at the back

began to get disgusted and to tumble out again. Speaking of Patti, she is to make her farewell tour of America this season, as will be learned from another column.

Improvements are in progress on the stage as well as in the auditorium. The proscenium opening is to be widened by 2 feet on each side, and the stage will have appliances which will obviate the further necessity of lowering the curtain every fifteen minutes to change the scene. One of the interesting processes of reconstruction just now is the placing in position of the steel trusses for the roof over the stage.

The stage is occupied by a heavy and substantial trestle-work 75 feet high, and on the top of this is a derrick which reaches up 82 feet more. It is unusual to have to raise trusses like these to such a height in just this way. The distance from the peak of the roof to the bottom of the pit under the stage is 153 feet. The pitch of the roof is to be steeper than before, so that snow or anything else that happens to be lying on it will slip off more easily. The trusses have a span of 101 feet, and each of them weighs 12½ tons. Three are now in place and there are five more. It takes just about a day to put together and place each one.—"Tribune."

Beethoven as a Friend.

IT says much for the charm of Beethoven's personality that throughout his whole life he should have won so many and such staunch friends; friends who, in spite of rough usage, unworthy suspicions, and even occasional violence, remained true to the last to their idol, and held that Beethoven, like the king, could do no wrong. It was, perhaps, partly owing to the fact that the composer, from his youth up, had been spoiled by his friends and patrons, that he acquired a hastiness of temper and a brusquerie of manner that, in a lesser man, would have assuredly aroused resentment, and brought retaliation from those who smarted from his lack of consideration and self-control. He could love—none better—but he could not master his temper; and the simplicity of mind, which was one of his greatest charms, led him too often to listen to base insinuations against those who had shown themselves to be worthy of the most implicit trust.

It is pleasant to read that Beethoven looked upon his mother as his dearest and best friend. After her death he wrote: "Who was happier than I while I could yet pronounce the sweet name of mother? There was once someone to hear me when I said 'mother.' But to whom can I address that name now? Only to the silent pictures of her which my fancy paints." Fortunately he found a second mother in Mrs. Breuning, in whose house at Bonn he soon came to be regarded as one of the children. He spent the greater part of every day with the Breuning family, who were, as Schindler says, his guardian angels, and his friendship with whom was never interrupted for a moment during his whole life.

Soon after his arrival in Vienna Beethoven was fortunate enough to make the acquaintance of the Prince and Princess Lichnowsky, who seem at once to have taken the young musician to their hearts, and who treated him almost like an adopted son. The Prince gave him an allowance of 600 florins, while the Princess did her best to spoil him—finding everything that the young man did or left undone right, clever, original, and amiable. In later years Beethoven, when speaking of these good friends, said: "They would have brought me up with grandmotherly fondness, which was carried to such a length that very often the Princess was on the point of having a glass shade made to put over me so that no unworthy person might touch or breathe upon me." The Lichnowskys do not appear to have been singular in their treatment of the young composer, for we are told that his eccentricities met with indulgence and even admiration from high and low, and that there was a time when the name Beethoven had become a general password to which everybody gave way.

Beethoven's unhappy relations with his brothers, and his misfortunes in his love affairs, together with the helplessness caused by his deafness, rendered him particularly dependent upon the affection and sincerity of his friends.

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FRANK H. TUBBS, Musical Director.

Sad indeed would have been his lot had it not been for the sympathy and support of men like Stephen Breuning, Wegeler, Ries and Schindler, who both practised and preached the doctrine that it was impossible to do too much for Beethoven. The composer himself was not slow to recognize the value of friendship in general, and of these friends in particular. He scolded them, snubbed them, and mistrusted them, but at the same time he loved them, and clung to them with an almost childlike dependence. His views on the subject of friendship may be gathered from a passage here and there in his letters. As early as 1796, when he was but sixteen, he writes to his brother Johann from Prague: "My music secures me friends and regard—what more do I want?" Again, in later life he writes in a more melancholy strain to Count Gleichenstein: "What is the use of saying that you would send me word when there was to be music again? Am I nothing more than a musician to you and others? Nowhere but in my own bosom can I find a resting place. No; friendship and feelings like it can only have pain for me. Poor Beethoven, there is no external happiness for you. Only in the ideal world do you find friends." This letter seems to have been written in a somewhat morbid state, for Count Gleichenstein, whose acquaintance he made about the same time as that of Count von Brunswick, was one of the best friends of Beethoven's later life. Count von Brunswick, according to Schindler, possessed a more profound comprehension of the master's genius than any of his other admirers. It was in fact not the mere admiration of his genius, but a comprehension and appreciation of it, that attached Beethoven to a friend.

It was during the year 1814 that Schindler first made the acquaintance of the man who had long been the object of his reverence and adoration. "Beethoven," says Schindler, "frequently permitted me to accompany him in his walks, a privilege which I accounted one of the greatest felicities of my life, and for which, though overloaded by studies, I always contrived to find plenty of time. To render him a service, whenever and wherever he needed it, became from that moment till his decease my bounden duty; and any commission that he gave me took precedence of every other engagement."

That these good friends had something to put up with is clear from Schindler's account of the great concert at which the Ninth Symphony was produced in 1824. Though, as far as appreciation went, the performance was a success, the affair was little short of a fiasco from a financial point of view. Beethoven was so annoyed at this failure that he accused Schindler and Mr. Duport, the manager, of having defrauded him, nor did he withdraw this charge and apologize until six months later, when he begged that what had passed might be forgotten. In his latter days Beethoven carried his suspicious feeling to such an extreme that he would trust nobody to pay the most trifling bills for him, and would often doubt the authenticity of a receipt.

It was fortunate for the composer that he had so frank and open hearted a manner of making his peace that his friends were fain to pass over every insult and vexation that might have been received from him. In a repentant note to Schindler after one of these outbursts he writes: "What an abominable picture of myself you have shown me! I am not worthy of your friendship. I did not meditate a base action; it was thoughtlessness which urged me to my unpardonable conduct toward you. I fly to you, and in an embrace ask for my lost friend; and you will restore him to me—to your contrite, faithful and loving friend, Beethoven."

It may not be uninteresting to note the effect produced by Beethoven's personal appearance upon his friends. Schindler says that his height scarcely exceeded 5 feet 4 inches, and that his figure was compact, strong and muscular. "His head, which was unusually large, was covered with long bushy gray hair, which, being always in a state of disorder, gave a certain wildness to his appearance. This wildness was not a little heightened when he suffered his beard to grow to a great length, as he frequently did. His forehead was high and expanded, and he had small brown eyes, which, when he laughed, seemed to be nearly sunk in his head; but, on the other hand, they were suddenly distended to an unusually large size when one of his musical ideas took possession of his mind. . . . His whole personal appearance then underwent a sudden and striking change. There was an air of inspiration and dignity in his aspect; and his diminutive figure seemed to tower to the gigantic proportions of his mind. . . . His mouth was well formed, his under lip protruded a little, and his nose was rather broad. His smile suffused an exceedingly amiable and animated expression over his countenance. . . . His chin was marked in the middle and on each side with a long furrow, which imparted a striking peculiarity to that part of his countenance. His complexion was of a yellowish tint, which, however, went off in the summer season, when he was accustomed to be out much in the open air. His plump cheeks were then suffused with fresh hues of red and brown."

Another friend describes him as short in stature, with broad shoulders, short neck, square head, round nose, and brown complexion, and adds that he stooped a little in walking. Wegeler says that he was strong boned, active, and a model of strength.—"Magazine of Music."



Prof. Jefferys' Wife Gets a Divorce.—ALBANY, July 21.—Judge Edwards has granted the divorce asked for by Mary H. Jefferys from her husband, Prof. J. Albert Jefferys, the well-known organist and musical composer of this city. The Judge affirms the findings of the referee, John H. Peck, that the defendant was guilty of adultery as charged in the complaint. The complainant is allowed to resume her maiden name, Mary H. Haynes, and may marry again.

Prof. Jefferys was formerly professor of music in St. Agnes School, and his wife was a pupil of his at the school, where he first met her. She was an orphan and only 19 years of age when married, about five years ago. Her home was in Texas.

Marie Decca's Suit.—Harrisburg, Pa., July 18.—Marie Decca, a singer, who made a tour of the United States with Sousa and the United States Marine Band, appeared in court to-day as the prosecutor of her husband and former manager, Francus Leon Christman. She alleges that her husband purchased "Villa Decca," her residence in this city, with her money and had the deed executed in his name; that when she discovered this she demanded an accounting of his stewardship as manager, which he refused, and a separation followed. Then she instituted equity proceedings to obtain possession of her property, and the first hearing before the master appointed by the court took place to-day. Eminent counsel have been employed on both sides, and some sensational developments are promised.

Mrs. Decca was asked by her counsel whether she had ever demanded a settlement from her husband. When she replied in the affirmative, she was asked: "Did he refuse when you demanded a settlement?"

"He refused absolutely and declared if I was not satisfied with his management I could go to—(pointing downward)."

Mrs. Decca said she met Christman at Chautauqua in August, 1891, while filling a professional engagement; that he called upon her as a journalist to interview her; that the acquaintance continued until the marriage in January, 1892; that he became her manager at Maysville, Ky., in September, 1891, with the understanding that he was to receive his personal expenses only, on account of his inexperience.

Christman denies everything and intimates that he will have his innings later.—*Sun*.

Musical Dogs.—A wonderful story of a French musical critic is related by persons who profess to have been acquainted with him, and to have seen him in attendance on musical performances. He was a dog, and his name in public was Parade; whether he had a different name at home was never known. At the beginning of the French Revolution he went every day to the military parade in front of the Tuilleries Palace. He marched with the musicians, halted with them, listened knowingly to their performances, and after the parade disappeared to return promptly at parade time the next day.

Gradually the musicians became attached to this devoted listener. They named him Parade, and one or another of them always invited him to dinner. He accepted the invitations and was a pleasant guest. It was discovered that after dinner he always attended the theatre, where he seated himself calmly in a corner of the orchestra and listened critically to the music.

If a new piece was played he noticed it instantly, and paid the strictest attention. If the piece had fine, melodious passages he showed his joy to the best of his dog-gish ability; but if the piece was ordinary and uninteresting he yawned, stared about the theatre and unmistakably expressed his disapproval.

Another very curious story of a canine musical ear is told of a London organ grinder's dog. The organ grinder was blind and aged, and the dog used to lead him about. One night, after a hard day's work, the old man and his faithful companion lay down to sleep with the organ beside them. They slept soundly, and when they woke the organ was gone.

They were in despair. Their means of earning a living was gone. But the dog led the old man through the streets where he had been accustomed to play, and persons who had given him alms before continued to befriend him, so that the loss of the organ proved not so bad after all.

Weeks went by. One day the old man heard a hand organ played a few feet from him. It reminded him of his lost instrument but he paid no special attention to it.

Hand organs were common in London, and he heard them often.

Not so the dog. He showed signs of great excitement, barked violently, and led his master in the direction of the organ.

He sprang at the robber's throat, dragged him away from the stolen organ, and led his master eagerly up to it with expressions of recognition and delight.—*Youth's Companion*.

Royal Bohemian Opera Company Coming.—Messrs. Carl and Theodor Rosenfeld have arranged to bring to America the Royal Bohemian National Opera Company for a twenty weeks' tour next season. The contract was signed by Theodor Rosenfeld in Prague on Tuesday. There are 180 members of the company. The season will begin in October with an eight weeks' engagement here. The company will produce but one opera, "Prodana Nevesta" (The Sold Bride), by Friedrich Smetana, a Bohemian composer. After the New York season the opera will be given in Boston, Chicago and some other cities.

Festival at Round Lake.—This is music festival week at Round Lake, and commencing with this evening three evening and one afternoon concerts will be given under Carl Zerrahn's direction. Edmund J. Meyer had the training of the chorus.

Plans for Patti's Tour.—Mr. Marcus R. Mayer, who arrived on the Paris on Friday evening last, speaks in enthusiastic terms of the arrangements he had made for Mrs. Patti's tour in this country next season.

"As the 'Herald' stated this morning," said Mr. Mayer, "Patti has closed her season in London. Her last concert there was given before a tremendous audience in Albert Hall on July 1. She is under engagement with Sir Augustus Harris to give two concerts in Scotland and one in Liverpool. This last will be given on October 27, and on the next day she will sail for America on the Lucania. I have engaged Fabbri and Galassi, Mascheroni, Novara and Lely to support her. They will also sail on October 28 from Southampton on the Paris. Arditi will, of course, be her musical director. Nicolini will accompany his wife to this country and will, I expect, sing at some of her concerts. She will open her tour at Music Hall here on November 9, and she will also give a matinee on the following Saturday. From here she goes to Boston, Philadelphia, Washington and then westward, arriving in Chicago late in January. She will give altogether forty concerts and will go as far West as California. At each concert one act of some opera will be given in costume. The new one act opera which Pizzi is now at work on for her, as mentioned in the 'Herald,' will not be given at the opening of the season, and I really cannot say now when it will be produced. Mr. C. A. Byrne has written the story for this opera."

"Of course Patti will return to New York before she leaves the country, and I have no doubt she will give some more concerts here."—*Herald*.

French Discourtesy.—The "Mond Musical" describes the article "French Discourtesy" in one of our late numbers as astonishing, and threatens to reply to it in its next issue. Meanwhile it denies the fact, and blames the "Germans of the Michigan, who are more ferocious than those of the Spree."

Sophie Holtz.—Miss Sophie Holtz, a pupil of Mrs. Anna Lankow, made her debut as "Fiametta" in "Boccaccio" on Tuesday last at the Terrace Garden. The young lady has a fresh, well schooled voice of mezzo soprano. Considering that she had only one rehearsal, she made an excellent first appearance, and distinguished herself from many of her soprano rivals by singing in tune. Mrs. Anna Lankow came over from Bellport to witness the debut of her pupil, whom she expects to take with her to Germany next year.

A Chicago Opera Company.—A new musical organization, to be known as the Chicago Opera Company, is being organized. It is proposed to have in it such singers as Lillian Russell, Jessie Bartlett Davis, Eugene Cowles, W. H. Clark, John G. McWade, Geo. H. Broderick, Marie Engel and Ada Somers, all natives of Chicago.

Leopold Winkler Returning.—Leopold Winkler, the pianist, will leave Hamburg for New York on the steamship Normannia on August 31 for New York.

Gerard Thies.—Mr. and Mrs. Albert Thies have gone to Richfield Springs till September 1.

Gevevra Johnston-Bishop.—Dr. R. W. Bishop and his wife, Gevevra Johnston-Bishop, are at Long Branch, the guests of Mr. and Mrs. Geo. W. Pullman, of Chicago.

A Collapse.—The Western Michigan Conservatory of Music, Mr. C. W. Landow, director, has collapsed.

CARD.

MR. EMILIO AGRAMONTE begs to inform the public that, having severed his connection with the Metropolitan College of Music, he will exclusively give Vocal Instruction at his residence,

No. 110 Lexington Avenue.



What Prices!—At a recent sale of copyrights Mr. J. Jefferys bid the large sum of £930 for the "Immer Wieder Gavotte," by Vandervell. The "Carissima Waltz," by Pontet, fetched £343. A gigue in G, by Watson, was bought by Beresford for £616. "Irish Diamonds," by W. Pape, for the piano, was sold for £509; arrangements from "Il Trovatore" for £503. Enormous prices for trifles! our readers will exclaim. We do not know these pieces, they may be very pretty; but looking at the matter from an art point of view, it is not very satisfactory to reflect that these figures show that a successful waltz is much more remunerative to its owner than a fine symphony, or we may even say a successful oratorio or opera.—"Musical News."

Giordano.—The composer of "Mala Vita" has completed a new two act opera, "Regina Diaz," which will be produced in Milan next season.

Music and Business.—We have had sent to us a specimen of a novel form of advertisement in which music plays an important feature; it consists of a catalogue issued by Mr. —, a clothier. Whether there is any esoteric connection between the various branches and special features of Mr. —'s business and the music linked together on each page, we are unable to determine. For instance, "Sun of My Soul!" accompanies a table showing what should be the measurement of a fully developed adult; "Above the Clear Blue Sky" is sandwiched between information as to gents' dress suits and instruction how to iron a shirt; "Now the Day Is Over" is connected with waterproof coats; "When I Survey" is placed against —'s girls' reefers; "We Speak of the Realms of the Blest" has some mysterious connection with clothing in relation to health and disease; "There's a Friend for Little Children" is set off on one side by a description of Rugby suits, and a tale about two cunning foxes on the other side; "Oft in Danger" has to do with overcoats and so on.

Where Were the Collectors?—A San Francisco paper reporting a sale writes: "The first article sold was old Abe's piano, which had been laid up with pneumonia for twenty years. It was knocked down to Assemblyman Jim McGowan for 25 cents. The instrument was about the size of a feed trough, was built in London in 1807 by John Broadwood & Son, 'Makers to His Majesty and the Princesses,' according to a legend above the keyboard. It will be necessary to play on the piano a couple of days with a hose before it is fit for parlor service."

Alfred Rittershaus.—The young tenor A. Rittershaus intends to devote himself to the Italian operatic stage. He will make his debut at Milan in "Walküre" or in "Tannhäuser."

Georg Heine.—The death is announced of Georg Heine, the baritone of the Frankfurt Opera. He was born in 1846, and for some time was an actor in the Hanover Theatre—a bit of experience of great service to him when he came out as a baritone in 1876 at Freiburg, in the Breisgau. From 1879 to 1883 he was at Strassburg, in 1883-4 at Bremen, 1884 to 1887 at Cologne, and latterly at Frankfurt. His repertory comprised ninety-one rôles. He was an artist of the old school, with a refined feeling for classic opera, and among his best parts, after Wagnerian rôles, were "Tell," "Iago," "Valentin," "Alfio" and "Taddeo" in "Pagliacci," his last creation being "Johann Rantzaus."

A Moral Theatre (?)—The Berliners are annoyed by a report, set on foot by the wicked French, that there is or was a theatre at Berlin named "the popular and moral theatre," and reject the epithet "moral" with scorn. What a lesson they could have learned from the late Phineas T. Barnum and his "moral show!"

Berlin.—Both of the Gotha prize one act operettas will be given at the Royal Opera House next season, as well as a new opera, "Enoch Arden," by Viktor Hausmann, of which Dr. Muck and Josef Sucher have expressed a high opinion.

Bohemian Opera.—It is stated that Adolf Baumann has received a brilliant offer for a five months' tournée in the United States with his Bohemian company. It is proposed to play the operas alternately in Czech and German.

New Operas in Germany.—The opera "Der Liebeskampf," by Erik Helmand, is said to possess no elements of permanency. The libretto is good, the voices are well handled, but as regards invention, especially in pa-

thetic passages, there are too many borrowings from Wagner, Meyerbeer, Verdi and Mascagni.—The three-act "Millionenonkel" of Adolf Müller had no success at Breslau.

Mascagni and Patti.—At a late meeting in London Mascagni promised Patti that he would write and dedicate to her a romance. Unfortunately Gustav von Moser has introduced a Patti romance in his farce "Primadonna Rusticana."

Piccini and Gluck.—Gluck once remarked: "I have written only 20 operas, and each one cost me a deal of labor and study." Piccini, who overheard him, said: "I have written over 100, and with very little trouble." Gluck whispered to his rival: "My friend, you need not have told us that."

Joseph Forster.—The composer of the prize opera, "The Rose of Pontevedra," was born at Trofaiach, in Styria, in 1845. His father, an excellent musician, was his first instructor. At the convent school of Admant he acquired a practical knowledge of instruments and studied composition. He then continued his technical studies at Graz and wrote two operas, which were given at the Ring Theatre in Vienna.

Que dit la Musique.—Mrs. Edgar Quinet has collected into book form, under the title "Que dit la Musique," a series of articles contributed to the "Nouvelle Revue," giving her personal impressions in relation to music. "It is a work," writes Mr. A. Pougin, "which makes one think."

Obituary.—The death is announced of Felix Battanchon, for a long time cellist at the Paris Opera. He had great success in concerts by his performances on the baritone, an instrument between the alto and the cello. He composed twenty-four highly esteemed etudes and a series of Breton airs with piano accompaniment. Born in 1814, he was one of the founders of the Association of Artist Musicians. Only three of the original founders remain, Mr. Doras, Mr. Croisilles and Mr. Genevay, an amateur.

Brunet.—Miss Auboin Brunet, of whose death at the hands of her lover we have had so many pathetic accounts, is not dead. She is in a fair way of recovery.

"Tristan und Isolde" in London.—The "Athenæum" writes of a late production of "Tristan und Isolde" in London: "The performance of 'Tristan und Isolde' was far more creditable than those of Wagner's earlier works this season; but unfortunately a spirit of distrust has been engendered, and amateurs did not assemble in sufficient numbers to fill the house. This is a pity, but Sir Augustus Harris has only himself to blame, for he has not treated Wagnerian admirers with fairness this season. However, if the lesson be well learnt the mischief done will only be temporary. With regard to some of the artists there is little to be said, for they have filled their parts previously at Covent Garden. Max Alvary has rather improved upon his conception of 'Tristan' last year. He still makes the hero a little too youthful in appearance, but he was more dignified in manner, and his voice was better under control. Miss Esther Palliser was again the most charming imaginable 'Brangäne,' Mr. Wiegand ponderous and powerful as 'King Marke,' and Mr. David Bispham earnest and slightly too dramatic as 'Kurwenal.' Mrs. Moran Olden has lost the freshness of youth, and her impersonation of Isolde cannot compare in grace with that of Rosa Sucher or Mrs. Klaffsky. But her very fine voice is well preserved, and she acts with force and appropriateness, having all the business of the part at her fingers' ends. The impression made by Emil Steinbach as a conductor was wholly favorable. He evidently knows the score by heart, and although he could not, with a couple of rehearsals, make the orchestra phrase with purity, he managed to avoid anything like actual disaster. On the whole, the interpretation of this most arduous music drama was as good as could be expected in the midst of a peculiarly busy season."

Essays on Musicians.—Mr. H. de Curzon has just published in book form, under the title "Musicians du Temps Passé," a series of his articles in various journals. The headings of some chapters indicate the scope of the work: "The Last Years of Weber," "Mozart and the Moraztenum of Salzburg," "Méhul," "Hörmann as Musician."

Frankfort.—The Raff Conservatory at Frankfort-on-the-Main has issued its annual report. This document informs us that during the last school year 145 students have received instruction there from twenty teachers.

New Operas.—In October next the Paris Opera Comique will produce "L'Attaque du Moulin," by Bruneau. The text of the libretto is taken from Zola's book, but to spare the feelings of the chauvinists the time is put back to the epoch of the battle of Valmy, and the enemy wears the Austrian uniform.—Umberto Masetti has completed a new work, "Herma," in two acts.—"Gilles de Retz" is the title of an opera produced at Nantes. It is the work of Paul Ladmirault, aged fifteen.—Crescenzo Buongiorno, an unknown celebrity, has written "Etelca" and "Pia dei Tolomei," two operas which are to be given, according to report, at Berlin and Vienna respectively.—Enrico de Leon has written "Camargo," which is said, by one who

had heard it in the piano score, to be marked by easy and graceful melody, strong situations and good characterization.—The new opera of Augusta Holmès is named "Le Fils d'Olivier."

Cowen's "Signa."—The long expected opera, "Signa," by Cowen, it is now reported, will be given during the winter at Milan, probably at the Dal Verme. Sonzogno owns the score.

Prevost.—F. Prevost, who now rejoices in the Italianized name of Prevosti, has had great success, it is reported, in Germany.

Another Pornographic Opera.—Elated by the success of Saint-Saëns' "Phryne," Mr. Massenet is composing a "Thais."

Sarasate.—The town council of Pampeluna has placed a tablet on the house No. 21 Calle de San Nicola, where the famous violinist was born.

Therese Malten.—On June 21 Thérèse Malten celebrated her twentieth year of artistic work. She chose for the occasion "Hochzeitmorgen," a new opera, by Von Kaskel.

Bismarck.—Prince Bismarck stated in a late interview that he was only an indifferent pianist, and regrets deeply that he did not practice more. He advises all persons endowed with talent for music to cultivate it assiduously.

Alfredo Keil.—The Portuguese composer of "Donna Branca" and "Irene" is busy with a new work, the title of which is not yet announced.

Paris Opera.—In October Mr. Chabrier's "Gwendoline" will be produced, with Mr. Renaud as "Harold" and Mr. Vaguet as "Ormel." The title rôle may probably be given to Miss Berthet. The "Thais" of Massenet, it is hoped, will be produced in December.

Gluck's "Armide."—The "Armide" of Gluck, which the Paris Opera intends to reproduce the coming winter, was produced for the first time March 3, 1777, at the National Academy of Music. The last revival was in 1825, and since then successive directors have in vain attempted to remount it. Mr. Perrin alone was on the point of doing so when the war of 1870 interrupted the rehearsals. Marie Sass was to have been the "Armide," Villaret "Renaud," and Devoyod "Hidraot." Mr. Vaucorbeil also thought of reproducing it with Gabrielle Krauss in the rôle. Before 1870 a number of the orchestral parts of the score were in existence; they have disappeared since, and before the burning of the Salle le Pelletier. In 1831 "Armide" served as a curtain raiser for Carafa's "L'Orgie." Between 1777 and 1831 it had been given 337 times.

A New Tenor.—Mr. Furstenberg, a Swede and pupil of Delle Sedie, made a great sensation at his appearance lately in the salon of Mrs. Deslandes. His teacher has the highest hopes of this pupil of exceptional talent.

The Evil Eye and Mascagni.—The superstitions of the Italians are well known. Mascagni carries about with him a whole host of amulets of ivory, coral and other materials, and including a special collection of unroasted chestnuts warranted to turn off the evil eye. The number 13 is an object of special fear in Italy, and it seems that it is impossible to induce anyone to take a No. 13 stall at a theatre or opera house. The manager of the Regio, at Turin, has therefore hit upon the brilliant idea of striking out the No. 13 altogether and renumbering it 12a.

Marie Roze.—Mrs. Marie Roze, whose operatic singing classes in Paris have during the winter and spring proved extremely successful, is now holiday making at Mont d'Or, where she sang lately in church, and where also the municipality intend to inaugurate a promenade which bears her name. Mrs. Roze has adopted her nephew, Mr. Raymond Roze, who, as a pupil of the Brussels Conservatoire, has just obtained the "first prize, with distinction for the piano." The young gentleman is highly spoken of by good judges in Brussels, and in due course we shall doubtless hear him in this country.

Dr. Otto Bach.—The death is announced at Vienna of Dr. Otto Bach, one of the most distinguished musicians of Salzburg, where he was for some time director of the

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music of the Cathedral, and where also he has long been conductor of several musical societies. Otto Bach, who was a member of the family of the great Sebastian Bach, was born in Vienna in 1833, and he was the composer of many works which are popular in Germany. In 1868 he was appointed director of the Mozarteum at Salzburg.

De Reszke.—Mr. Jean de Reszke, immediately after the London season closes, proposes to go for a holiday to Mont d'Or for at least a month. In mid-September, however, he will have to sail for the United States, where he and the rest of the company will open at Chicago for the season on October 2.

Betrothed.—Mrs. Klafsky is betrothed to Major Von der Osten, and will be married before the year is out. It will be recollected that Mrs. Klafsky was left a widow about eighteen months ago; her husband was a member of the Hamburg troupe.

Sullivan's Opera.—Miss McIntosh has been engaged as principal soprano for the Gilbert and Sullivan opera at the Savoy in September. From a vocal point of view the choice is undoubtedly a good one, for Miss McIntosh has a capital voice, which has been well trained under Mr. Henschel. She is also tall, and has a fine stage presence, but her powers as an actress have yet to be tested. Mr. Rutland Barrington also has a prominent part in the new opera.

Opera for Miss St. John.—Some time ago it was said that Mr. Leoncavallo was so struck with the beauty and talents of Miss Florence St. John that he had promised to write a new opera expressly for her. This turns out to be true. The opera is a light work in one act, but where it is to be produced has not yet been settled.

Late London Cablegrams.—The Worshipful Company of Musicians has presented a gold medal to the Prince of Wales in recognition of his never-failing interest in art and music.

The Duke of Edinburgh becomes the President of the Royal Academy of Music.

Sir Arthur Sullivan is busily at work on a new opera for the Savoy in the style of "The Mikado."

Carl Rosa's Opera Company is able for the first time in several seasons to declare a small dividend.

Sir A. Harris has found himself obliged to postpone the production of Berlioz's "Damnation of Faust" until next season.

De Lara's new opera, "Amy Robsart," proves to be a poor work, despite the excellent libretto, which is by a Frenchman, Milliet, an amateur, whose wealth is probably partly accountable for its production.

Italian musicians are preparing to surprise Verdi on his eightieth birthday, October 10. They intend to present him with an album bearing the signatures of composers and musicians throughout the world.

Rot!—A pretty story is told of the widow of the great Schumann. Whenever she is going to play any of her husband's music in public she reads over some of the old love letters that he wrote her during the days of their courtship, so that, as she says, she "may be better able to do justice to her interpretations of the spirit of his work."

John Mackinlay.—John Mackinlay, the husband of the famous singer, Antoinette Stirling, has just died in Australia.

Emma Eames-Story.—Mrs. Eames-Story has been paying a brief visit to London, singing once or twice in private, and leaving behind her an impression that her powers have ripened without losing anything of their freshness. She has entirely recovered from her long illness, of which there is no trace in her voice or appearance. The very distinguished and critical company who heard her at Lady Ardilaun's were of one mind, which they expressed in applause and congratulations. Mrs. Story has returned to Paris, sails for America on September 16, and is due in Chicago not long after.

Mascagni and Leoncavallo.—In one particular Mascagni is certainly the very antithesis of his fellow countryman Leoncavallo, who found so little pleasure in society that at a dinner party given in his honor he was the only guest who failed to keep the engagement. Mascagni has been everywhere; he has dined with the Prince of Wales, and has rounded off his experiences by spending an evening with Mr. Alfred de Rothschild. It must not be understood, however, that Leoncavallo was unapproachable; and as a mark of his amiability it may be mentioned that he left behind him when he left London the manuscript of a song specially written for a popular singer. Mascagni has found no time for that sort of thing.—London "Globe."

A Scottish Opera.—Mr. Hamish McCunn is reported to have made much progress upon his opera, "Jeanie Deans," which he is composing for the Royal Carl Rosa Opera Company.

Liszt as an Advertiser.—Liszt, says a French paper, spelling his name with customary felicity, and Rubini once gave a concert in a little French town in the presence of only fifty people, including one lady. In spite of the small number the musicians surpassed themselves. Then Liszt addressed the assembly. "Gentlemen," said he, "and Madame, I think you've had enough music. Will

you do us the honor to sup with us?" The supper cost nearly £50. Next evening the room was full. There are many somewhat neglected pianists and reciters among us who might take the hint.—London "Globe."

Nilsson at the Play.—Not the least interested spectator of Mounet Sully's "Hamlet" and Miss Reichenberg's "Ophelia" at Drury Lane last night was Christine Nilsson, whose performance in Ambroise Thomas' opera, founded on Shakespeare's play, was one of the greatest things of its kind ever seen on the stage. The great Swedish singer, who, like Patti, has discovered the secret of perpetual youth and dignity, sat side by side with another operatic "Ophelia," also a Swede—the delightfully pretty Sigrid Arnoldson.—London "Star."

London Letter.

LONDON, July 13.

MASCAGNI! It is remarkable to find a name so new and yet so well known. "Cavalleria Rusticana," "L'Amico Fritz," "I Rantzau," all in one week; that was my last week's experience. My ear is full of the peculiarities of this young Italian. His minor scales have only a half tone between the first and second degrees; and a whole tone between the third and fourth degrees. Do you want to hear the scale of C major à la Mascagni? Play this scale then. Begin on C and play up. C, D, E, F sharp, G, A, B, E. Notice that leading tone B going down to E instead of up to C. If he had not taken it down to E he would have taken it to G. Strange it is, O Mascagni! to compose as you do.

And then the octaves and fifths! What of it? All composers now are in search of effects. To speak of mistakes to-day is to utter platitudes. In "I Rantzau" I could not find any reminiscent passages. It was all Mascagni. Not so with Leoncavallo's "Pagliacci." There one hears a suggestion first of "Lohengrin," then a touch of "Carmen," then perchance a vague recollection of "Walküre," and then a downright Italian tune. The most noticeable resemblance is an oft repeated phrase that is note for note the tune that fits the words, "When other lips," by the erudite Mr. Balfe. Leoncavallo has skill, Mascagni genius. There! Is there any difference? We wot so.

Mascagni's orchestration is not so varied as Leoncavallo's. Mascagni loves woodwind accompaniments in tender moments. The older man has almost as much variety of effect as Berlioz, with here and there a sonority and an emotional power taken from Wagner.

Mascagni conducted "I Rantzau" for the first time in London the night I first saw him. He is a lithe, energetic little man. We gave him an ovation. Many times was he recalled before the stage could be reset for the next act.

The "Huguenots" was another great performance. I care very little for the music, except the fourth act. The cast, however, was fine—Albani, Ravogli, the two De Reszkes, Lassalle, Sigrid Arnoldson and others.

Last night "Die Meistersinger." Glorious "Meistersinger" music! When will its glory fade? Albani was "Eva"; Jean De Reszke, "Walter"; Lassalle, "Hans Sachs." I have always said that as far as mere vocal sound was concerned, I preferred to hear "Meistersinger" in Italian than in German. I will say it again. I must admit, however, that the peculiar German humor is not present in the Italian performance. But this work of Wagner's has so many beautiful lyrics in it that the Italian only softens the vocal syllables. I do not want to hear the "Ring" or "Tristan" in Italian, however. What shall I say of Gluck's "Orfeo"? It is archaic. So be it. "Tristan" will be archaic some day. But for pure musical enjoyment I always have considered "Orfeo" the equal of any opera a hundred years younger. The performance last Monday was as delightful to me as "Faust" used to be in other days. Here and there one finds a blemish in the work. When Gluck wrote "Orfeo" he was still a little under the influence of the Italian vocal-exercise-school-of-composition style. Two or three times thus doth "Homer" nod. But the gloomy opening chorus, the exquisite ballet music, the scene in the nether world, the second death of "Euridice" and "Orfeo's" "che fare," who can surpass them?

Remember, too, that "Orfeo" is nearly a century and a half old!

I have confined myself to opera this week. The greatest difficulty your humble servant has in London is to know what to choose from. We had not long ago seventeen piano recitals in one day!—almost as bad as Berlioz and his Mendelssohn concerto at the Paris Conservatoire examination.

I saw a few million people at the royal wedding of Princess May and the Duke of York, but as my invitation to the wedding breakfast did not reach me in time (in fact, has not yet come) I cannot give a detailed account of it.

The Comédie Française has been giving us a series of French plays; Eltona Duse has thrilled us; Ada Rehan charms us; Irving stalks on the Lyceum stage; Ellen Terry provokes our smiles and tears; Beerbohm Tree draws his big crowds and yet the fifty other odd theatres and music-halls are full.

Next week I will speak of "Die Walküre," which I will hear this week, also "Lohengrin" and De Lara's new opera. I am curious to hear Berlioz's "Faust" on the

stage. But of that anon. If Richter goes to the Chicago Fair I hope he will get as rousing a reception as was our send-off last Monday evening after the ninth symphony. He is worthy of all the honor that the musical world can heap upon him.

Yours sincerely,

CLARENCE LUCAS.

Will She Return?

The dispatches from Paris telling of the successes of the brilliant young American girl, Zélie de Lussan, upon the operatic stage have been read with unusual interest by managers and the musical world in general in this city, for it is not so long ago that she first became known in New York as a singer of rare beauty and expressiveness of voice. Then she made her operatic début with the Bostonians, and there were plenty of critics and even managers who began to prophesy for her a distinguished career.

Miss de Lussan was not satisfied with her support in America. She found the opportunity for which she longed abroad, and did not hesitate to leave her already well founded reputation in this country and go to England. There her success was as signal as it was sudden. In two years she has made a reputation which has extended all over the Continent. Her triumphs have already been those for which singers of brilliant accomplishments have striven for a lifetime almost in vain.

Henry E. Abbey has not completed any of his plans for the great operatic organization which he wants Miss de Lussan to head. He is by no means sure of obtaining a season's contract with the magnetic young prima donna. She is still connected with the Carl Rosa Opera Company, with which she has achieved her greatest triumph in "Carmen" and "The Daughter of the Regiment." Great influence is being exerted to keep her at the head of that superb organization, but there are managers in Paris, Antwerp and other Continental cities who are just as anxious to secure her. If the American impresario succeeds in persuading her to sign a contract for the tour of the United States will not begin till late in the season.

Mr. Abbey is not sure of obtaining the American rights to the production of Erlanger's "Spring." Miss de Lussan has said that she wants to bring it out during the coming season. There is an interesting story connected with its composition. Erlanger was so deeply impressed by Miss de Lussan's rendering of "Carmen" in Albert Hall, London, that he sought her immediately after the opera and made her a flattering offer. He told her that she, of all singers, was the only one who could do justice to his new opera, which he considered his masterpiece. He explained it to her and the next day he went over some of the striking parts of the score for her. Miss de Lussan was enthusiastic over it and considers it a work of rare poetic beauty.

Colonel Mapleson is the chief opponent of Mr. Abbey's proposals for an American tour. He is using every means in his power to keep the brilliant young American prima donna in Europe. He has had the management of Miss de Lussan's affairs since she went abroad.—Recorder.

Huber's First.—At the beginning of the next opera season at Basle, the first opera, "Weltfrühling," by the Swiss composer, Hans Huber, will be produced. The libretto is by Rud. Wackernagel.

Worcester Festival, England.—The following arrangements have been made for the Worcester Festival to be held in September next: The artists engaged are Misses Albani, Anna Williams, Hilda Wilson, Belle Cole, Hutchinson and Jessie King; Messrs Lloyd, Houghton, Watkin Mills and Plunket Greene, Mr. A. Burnett being leader of the band. The program includes "Elijah," "Messiah," "Hymn of Praise," Spohr's "Last Judgment," Brahms' "Requiem," Bach's "Mass in B minor," Handel's "Israel in Egypt" and Dr. Hubert Parry's "Job," besides orchestral words by Beethoven, Mozart, Weber and Sullivan. The only novelty will be a new instrumental work to be composed for the occasion by Dr. Hubert Parry.

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MUSIC AT THE WORLD'S FAIR

TWELFTH COLUMBIAN LETTER.

AT LAST A THREE PART SONG BY THE CHILDREN—THE JUNGER MAENNERCHOR OF PHILADELPHIA GIVES AN EXCELLENT PROGRAM—THE FIREMEN'S BENEFIT CONCERT GIVEN IN THE WOMAN'S BUILDING—THE AMATEUR RECITALS IN THE WOMEN'S BUILDING—THE POPULAR FREE CONCERTS FOR THE WEEK—BAND PROGRAMS FOR THE WEEK—AN INDIAN CONCERT—MAUD POWELL EARNS A FINE TRIUMPH WITH THE G MINOR CONCERTO OF MAX BRUCH—SACRED MUSIC CONVENTION OF THE AMERICAN SOCIETY OF SAINT CECILIA—MR. S. E. JACOBSON SIGNS THE CONTRACT WHICH MAKES HIS VIOLIN SCHOOL A PART OF THE "CHICAGO" CONSERVATORY—INTERESTING THREE DAYS OF SWEDISH FESTIVAL—FIRST PERFORMANCE OF HARRY HOWE SHELLEY'S NEW SUITE.

CHICAGO, ILL., July 21, 1903.

On Saturday, July 15, at 2 o'clock, Festival Hall Series (No 20.) was given by the Children's World's Fair Chorus of 1,000 voices. William L. Tomlins conducted the Exposition Orchestra of 114, with the following program:

Children's Songs—
 "Morning".....Franz Abt
 "Sunshine".....Beethoven
 Allegretto, from symphony No 8.....Beethoven
 Children's songs—
 "Lullaby".....Poster
 "The Star".....Poster
 Waltz.....Poster
 Children's exercises.....
 Conducted by Miss Nash.
 Children's songs—
 "Voices of the Woods".....Rubinstein
 Largo.....Händel
 Cornet solo, "Inflammatus," from "Stabat Mater".....Rossini
 Mr. C. Rodenkirchen.

Children's songs—
 "The Lark".....House
 "The Return of the Birds".....Nevin
 "Spring Song".....Mendelssohn
 Trio, "Like as a Father".....Cherubini

In this fourth concert by the children we at last were given a taste of part singing. The trio by Cherubini, while a simple little thing, was nevertheless very welcome. It was feared that the world would think that the infantile ditties sung were fair examples of the work done in our schools, whereas they are not proper samples of the work in general. The two songs by Abt were very well sung, as was the waltz by Poster. The "Inflammatus," from the "Stabat Mater" of Rossini, was played with pleasing tone by Mr. C. Rodenkirchen, who is the solo cornetist and trumpeter of the Exposition orchestra.

The concert had one virtue—it was quite short—a feature not often to be enjoyed at the Fair.

The concert by the Philadelphia Junger Maennerchor, which followed at 4 o'clock, was evidently regarded in the light of a joke by the orchestra, so trivially did they perform their part of the devoirs. Mr. Carl Samans is a careful and conscientious conductor, having his singers, numbering fifty-two, in perfect accord with his desires. A feature of the program was that nearly all of their work was a capella.

The weak spot was in the tenor voices, as they were frequently completely drowned out by the volume of tone produced by the basses. The final number, "Die Weihe des Liedes," with soprano solo and orchestra, was very unsatisfactorily sung, largely to be laid to the account of the orchestra, which was positively slovenly.

The overture to "Oberon" was crisply and brightly played, but in the accompaniments to Mrs. Suelke's solos the orchestra was conspicuously careless, much to the lady's discomfiture. She has a large voice, wide compass and a strong dramatic delivery, while on the other hand her

organ is lacking in delicacy and finesse of technic. She did most brilliantly in "Let the bright seraphim," but the orchestra and, more than any other department, the brass seriously embarrassed her.

Mr. Samans struggled hard to make ends meet, but all in vain, for the orchestra would not be led. Such work as that done by them on Saturday reflects the utmost discredit upon them.

A very sweet part song by Mohr, directed by the composer in person, was beautifully rendered, the composer being warmly recalled.

There was a large audience of about 1000—a large audience for a concert of this kind. In the evening the members of the society were entertained by the Philadelphia Café on the grounds, and they sang many of their best selections, to the delight of a large gathering of Philadelphians.

The concert program was as follows, with Carl Samans as conductor and Emma Suelke as soloist:

Overture, "Oberon".....Weber
 Chorus, "Das Heldengrab".....Liebe
 Maennerchor (A Capella).
 Aria, "Let the Bright Seraphim," from "Samson".....
 Mrs. Suelke.
 Chorus, "Hoffnung".....Mohr
 Maennerchor (A Capella).
 Directed by the composer.
 Vorspiel, "Die Loreley".....Bruch
 Chorus—
 "Abendfeier".....Attenhofer
 "Fruehlings Wanderung".....Graner
 Maennerchor (A Capella).
 Song, "Die Loreley".....Liszt
 Mrs. Suelke.
 Chorus—
 "Da die Stunde kam".....Packer
 "Champagner Lied".....Heinze
 Maennerchor (A Capella).
 "Die Weihe des Liedes".....Baldamus
 Soprano solo, Maennerchor and orchestra.

The music at the religious services in Festival Hall on the last open Sunday, July 16, was simple enough, consisting of the four hymns, "Duke Street," "Dundee," "Stockwell" and "Seymour." There was a fair attendance of about fifteen hundred. The organ was used and formed a rich backing to the not over effective singing.

The organ is now as good as completed, is uncovered, and adds most materially to the appearance of Festival Hall.

To Thomas' reading of the overture to "Tannhäuser" I must take exception, for toward the close the brass becomes altogether too rampant, completely killing the strings. With the exception of a very occasional novelty the programs of the Popular Concerts remain mere repetitions of former programs given by me in the columns of the "Columbian Letters," consequently I have not repeated this dull repetition. From the "Popular" I hied me to the "Fireman's Benefit Concert" in the Woman's Building at 3 o'clock on Monday, the 17th.

Piano solo—
 "Air de Ballet".....Moszkowski
 "Dreaming by the Brook".....Goldbeck
 Geo. Eugene Eager.
 Song, "A Summer Night".....Goring-Thomas
 Mrs. Katherine Fisk.

Piano solo—
 "Valse".....Gurlit
 "The Fair".....Gurlit
 Master Rubinstein Demarest,
 Aged five years.
 Song, "Thou Art Mine All".....Bradsky
 Mackenzie Gordon.
 Piano duo, "Fest Klaenge".....Behr
 Master Demarest and Mr. Eager.

Songs—
 "What the Chimney Sang".....Gertude-Griswold
 "Two Folk Songs".....Chadwick
 "My Laddie".....
 Mrs. Katherine Fisk.

Songs—
 "At Parting".....Rogers
 "Still wie die Nacht".....Bohm
 Mackenzie Gordon.

Solos—
 Nocturne, E flat.....Chopin
 Barcarolle.....Schubert
 Mazurka, B flat.....Chopin
 Edouard Remenyi.
 Accompanied by Mr. W. C. E. Seeböck.

The tickets were \$1, the audience small and the program very unsatisfactory. Mr. George Eugene Eager, who figured as solo pianist, was not equal to the task imposed upon him and hardly made a good impression in the small selections attempted by him, as he is quite evidently not laid out on the scale of a concert pianist. His little pupil, Master Rubinstein Demarest, who has been billed as an infant prodigy, is by no means such, and it was a very great mistake to allow such a baby to appear. The song, "What the Chimney Sang," by Gertude Griswold, sung by Mrs. Katherine Fisk, is a very weird and original fancy and was cordially accepted by the hearers, as were the lovely "Folk Songs" of Chadwick.

In Mr. Mackenzie Gordon I must confess to meeting with a disillusion. I have heard much about his style and voice, but his mannerisms, lack of vital force, posing before the audience, as well as his disagreeable method of producing his upper notes, prevented a perfect enjoyment of what would—with these faults corrected—be a good singer. He has sentiment to a morbid degree, also a good voice and an interesting timbre as a whole, but again his indistinct articulation of the words of a song make pure enjoyment a difficult thing to glean from his work.

If Mr. Gordon will put from him all this affectation and sing as he no doubt can he will be doing himself and others a great favor.

Mr. Edouard Remenyi was worse than ever. By this, I mean that he comes to us with all his well-known faults developed to a painful degree. The hackneyed nocturne of Chopin, in E flat, he played in the most execrable style well imaginable; the barcarolle of Schubert was even worse, and the bizarre little mazurka of Chopin, in B flat, was a crime against the gentle spirit of art. A more ugly, coarse, unwarranted and unrefined prostitution of a pretty piece of music it has never been my ill fortune to listen to, and I severely asseverate that I would never on any consideration sit through it again. Poor Mr. Seeböck must have been on the rack during this frightful nightmare arrangement of that tender little gem of Chopin's sensitive muse.

The A. B. Chase Piano Company were thanked from the platform for their liberality in furnishing the instruments and artists for the concert; and here we may express a regret that the concert was not more widely announced and given with the orchestra in one of the larger halls. A concert by the united musical forces of the Exposition would doubtless have attracted a large audience. As it was, it was not easy to gain any information as to the entertainment prior to the hour, and I found inquirers at Music Hall and Festival Hall unable to find out anything about it.

Amateur Recitals in the Woman's Building.

Mrs. Lena Burton Clarke, the chairman of the committee on music in the Woman's Building and lady manager from Minnesota, first conceived the idea of helping women to help themselves in music by circulating a circular concerning some concerted action by different States, by amateurs and by the musical authorities of the Fair. Mr. Thomas, upon being consulted, saw the germs of future good in her idea; the circulars were printed and widely circulated; many responses came in answer to them; many States appointed advisory committees. Minnesota led the way in the matter of offering diplomas to the successful candidates, and one State gave a gold medal. After passing the State examination before the advisory committee there the

candidate must on the second or fourth Tuesday of any month (during the Fair) pass an examination before the expert jury in Chicago, composed of Mr. Arthur Mees, Mrs. Clarence Eddy, Mrs. Bloomfield Zeisler and Mr. Burritt. The first Chicago examination took place on June 13, the first concert following on June 15. The concerts have since been given on the second and fourth Thursdays of each month. I herewith give the programs of such recitals as have been given this way up to date. The next amateur recital took place on Thursday, July 20.

These recitals, together with the convention of the amateur musical clubs (a detailed report of which appeared in this paper), have formed the main part of the activity in music of the ladies at the Exposition.

On Tuesday, July 18, at 3 o'clock, Music Hall Series No. 33 was given by the Exposition Orchestra of 114. Theodore Thomas conducted and Miss Maud Powell, violin soloist, assisted.

Symphony in G minor (Koechel 550).....Mozart
Concerto for violin, op. 26, G minor.....Bruch
Miss Powell.

"Wallenstein's Camp" and "Capuchin's Sermon," from symphony "Wallenstein".....Rheinberger
"Mephisto Waltz".....Liszt

The whole program was an undiluted pleasure, the orchestra seeming to be in the noblest mood, Thomas in his very best vein, and Miss Maud Powell fairly eclipsing all former efforts ever heard from her. The symphony was delightfully played, the andante receiving the most delicate and tender touch. In the finale methinks it is to be found the first germ of a Hungarian rhapsody. As graceful and chic as is Mozart in G minor is Max Bruch majestic and romantic in the self same key. It is hard to know where to begin to praise Miss Powell, for nearly every tone she played was full of meaning. She has improved beyond what was supposed to be the limit of her powers, her tone is pure and noble, her bowing grace itself, and her conception of the concerto was equal to that of any of the great violinists whom I have heard perform this noblest of Bruch's solo works. Only one thing could be hazarded in the direction of criticism, and that is that her tone is not as large as is that of some of our leading male violinists, but that is a limitation that did not materially affect the concerto. She gained a noble applause and responded with her own arrangement of a sweet and unearthly fairy-like song of Massenet.

She is the possessor of a fine Amati, and allow me to add that the instrument and the artist are well matched.

On Wednesday, July 19, at 12 o'clock, the Popular Orchestra Series No. 41, was given at Festival Hall. Theodore Thomas conducted, assisted by the Exposition Orchestra of 114:

March, "A Midsummer Night's Dream".....Mendelssohn
Overture.....Michael Brand
Dirge.....Schubert
Fantasia, op. 108.....Instrumentation by Felix Mottl.
"Mephisto Waltz".....Liszt
Suite, "The Ruined Castle" (first time).....Harry Rowe Shelley
Choral prelude, "In the Chapel."
Minuet phantom dance, "Knights and Ladies."
Romance, "The Love Legend."
Finale, "Yuletide Festival."
Scenes from "Lohengrin," Act I.....Wagner

At this forty-first popular we were given an important novelty in the suite, "The Ruined Castle," by Shelley. This is the first fruits of his recent study under the great master Dvorák vouchsafed by him to the public. It seems to me that the great Bohemian has been reining in the Pegasus of our young American tone poet, for I seem to feel restraint in well nigh every bar. In the first movement we find quite a conventionally contrapuntal treatment of a sacred theme with but little, if any of the mysterious tone that we would naturally look for in such a subject. The introduction to the second movement is even artificial, stilted, stiff, and again misses the vein to be struck. There is not much that is weird or phantom-like about it. The second subject is the best, representing mayhap the knights stamping about to a pizzicato and bauerhafter brass rhythm.

The third number represents a calm, unruffled, insipid and well nigh stained glass "Love Legend." The finale is the weakest piece of work in the whole suite, whereas the subject is the most natural and easy to treat.

The suite is pretty and pleasing, but it is not what we had expected of Shelley, nor is the treatment of his text either great, original or successful.

Thomas has now played five American suites at the Fair, viz.: Bird, McDowell, Foote, Shelley and Schoenfeld.

Three days of Swedish Festival, 500 Voices (257 Singers Actually on the the Platform).

First concert No. 21 of the Swedish Festival was given on Thursday, July, 20 at 4 o'clock. Chorus of 500. Exposition Orchestra of 114.

Associate Conductor.....Mr. O. Ringwall
Chorus Conductor.....Mr. John R. Ortenghen

SOLOISTS.

Soprano.....Mrs. Caroline Ostberg
Baritone.....Mr. C. F. Lundqvist
Bass.....Mr. Conrad Behrens

PROGRAM.

Overture, "The Maid of Orleans".....Söderman
Orchestra.
"Hör oss Svea".....Wenneberg
American Union of Swedish Singers.
Hymn from opera "Gustaf Wasa".....Naumann
Mr. Lundqvist.
Aria of the Countess from "The Marriage of Figaro".....Mozart
Mrs. Ostberg.
"Swedish Dances".....Bruch
Orchestra.
Ballad, "Tannhäuser".....Söderman
Mr. Lundqvist.
"Neckens polska".....Swedish Folk Song
"I Bröllopsgården".....Söderman
The Swedish Glee Club of Chicago.
"Wuesstest Du wie's Herz mir babet".....Warmuth
"Madrigal".....Lago
Mrs. Ostberg.
"Du Gamla, Du Friska, Du Fjellhöga Nord".....Swedish National Anthem
Mr. Lundqvist and Chorus.
"Hell dig, du Höga Nord".....Crusell
American Union of Swedish Singers.

The occasion was an enjoyable one on account of the numerous novelties (to an American), the excellent soloists, and the warm patriotism pervading the atmosphere. "The Maid of Orleans" overture is a striking piece of program music, as is the somewhat lugubriously lyrical ballad, "Tannhäuser," both by Söderman. The hymn and national anthems are characterized by a solemn, calm, Druidical tone of invocation. The first series of Swedish dances by Bruch, which were the ones played, are much better than the second series, played a week or so ago, as a novelty. "I Bröllopsgården" (place where the wedding is held) was an excellent piece of rapid and humorous part singing, and a lovely and pathetic folk song was given as a zugabe. Lundqvist has a huge, sonorous and somewhat lifeless voice, of considerable richness and compass. He was tumultuously encored, as was also Mrs. Ostberg, who sang a positively bewitching little Swedish ballad about a "girl who wanted no lover at fourteen, but strange to say, at seventeen she entered a bewitched land, and then things were different, you know."

On Friday, July 21, at 3 o'clock, chorus of 500, with Exposition Orchestra of 114, with Mrs. Caroline Ostberg, soprano, and Mr. Conrad Behrens, bass, soloists, gave the second Swedish concert, No. 22:

"Stridsbön".....Lindblad
American Union of Swedish Singers.
Two movements from symphony in A major (new).....Elfäker
Orchestra.
Aria from "The Magic Flute".....Mozart
Mr. Behrens.
"Låt Dina Portar Upp".....Haeffner
American Union of Swedish Singers.
Ballad.....Lago
Mrs. Ostberg.
"The Sailor's Farewell".....Mearling
Society "Lyran," of New York city.
"Swedish Rhapsody".....Hallen
Orchestra.
"Serenade de Don Juan".....Tschakowsky
"I Djupa Källarhalvvet".....Fischer
Mr. Behrens.
"Still wie die Nacht".....Bohm
"La Fioraja".....Bevignani
Mrs. Ostberg.
"Fädernestandet".....Nordblom
American Union of Swedish Singers.

We find on this program two works of considerable importance, one for the first time, the other a comparative novelty in our country. I speak of the symphony by Elfäker—which is a more than interesting work—and of the Rhapsody by Hallen. Mr. Behrens is a singer of whom Sweden may justly be proud, for he has both voice and brains, two qualities not ever found in close proximity to each other.

Next Tuesday we are to hear that sterling musicianly pianist, Carl Stasny, with the orchestra. He is to play the C minor concerto by Saint-Saëns and the Hungarian fantasia by Liszt. W. WAUGH LAUDER.

Art and Royalty Entertained.

LONDON, July 8, 1893.

AT about one week's distance from each other Sir Augustus Harris has entertained art and royalty in a truly magnificent manner. First came the garden party given by Sir Augustus and Lady Harris at their residence, The Elms, Regent's Park. The invitations read, "to meet Signor Mascagni," who must be truly gratified by the attention shown him in this country. The grounds of The Elms are extensive, and are adorned with numerous large old trees. The party was an evening one; from 10 o'clock Sunday night (June 25) until 1 o'clock on Monday morning 1,500 guests sauntered about in what might be termed fairyland. Every tree to its tallest branches was illuminated by fairy lights of various colors, while more dotted each bush and plant, looking like so many gems. The weather had done its share, for the night was mild and pleasant, a matter of some importance to us ladies who were in evening dress, with only a light cloak or shawl over our shoulders. The moon came out by the adjacent church tower, and also added to the beauty of the scene.

At the entrance of a large marquee laid out for refreshment, Lady Harris, looking remarkably handsome in her

white brocade dress, received her guests. I will not even begin to tell you some of the names of those present. Society, art, science, literature in all their branches were represented by their leading members and from every country. Another large marquee, opened at the sides, allowed those who liked to listen to music under cover. This was dispensed by the band of the Guards. Of course, selections from Mascagni's works were the chief items, and the composer conducted the performance of bits from "L'Amico Fritz." The young master seemed thoroughly to enjoy this festive occasion and the complimentary words that most of us spoke to him in turn, but his arm must have needed rest after so much shaking of hands. Cheerfulness is evidently one of his happy characteristics; but when he is not actually laughing, as he mostly was on this evening, there is a depth of thoughtfulness in his eyes well fitted to the composer of "Cavalleria Rusticana." Surely he and the numerous foreigners present must have come to the conclusion that the English climate is not so dreadful after all, when ladies can, in perfect comfort, be out in the open air past midnight, with uncovered heads and low-necked dresses. All those present will remember this evening as one of the most enjoyable receptions of the season.

From the reception of a prince of musical art we now come to the gala performance for royalty. It was to take place on July 6, the evening of the royal wedding. It was wisely decided, however, that as, on account of the illumination, all traffic would be stopped on Thursday night, and also as the bride and bridegroom could not be present then, the performance should be given on Tuesday night, July 4. Wisely, I say, but this was two days lost for preparation. And it is greatly to the credit of Sir Augustus Harris' admirable generalship and the valuable assistance of his trusty lieutenant, Mr. F. G. Latham, that all should have been carried out to such perfection. Covent Garden Theatre had been turned into a veritable bower of flowers. In the lobby, on the chief landing, in the great saloon, groups of tall palms, surrounded at their base by growing flowers, were varied by groups of flowering plants surrounding huge blocks of ice that looked deliciously cool and refreshing this hot weather. A cream satin portière draped the entrance to the grand staircase, which had a bank of natural flowers going up on each side to the entrance of the large saloon. The doorway here was outlined in white roses, while above this and also the lower part of the grand staircase strings of white roses hung in graceful festoons from large bells of the same flower.

Inside the house the effect was very beautiful. Festoons made of thick wreaths of green leaves and roses of all hues hung above and below each tier of boxes, also separating them from each other. In each box there were two most lovely bouquets, and one lay on each second stall, so that every lady in the house had a choice bunch of flowers; a large and handsome one, too. These were mostly made of pink, cream and crimson unopened roses; but they were also diversified by carnations and orchids. All were tied by white and red ribbons, some satin, some silk, some watered silk. Two books and two programs were in each box. The programs for the stalls were pinned to the back of each seat. They were printed on white satin, headed by seven medallions, reproductions of photographs of the Queen, the Prince and Princess of Wales, the Duke of York, Princess May, and the Duke and Duchess of Teck, and worded as follows:

Souvenir
State Performance
at the
Royal Opera, Covent Garden,
Under the management of Sir Augustus Harris,
On July 4, 1893,
By Command of her most Gracious Majesty
The Queen,
In honor of the marriage of their Royal High-
nesses
The Duke of York and the Princess May of Teck,
Gounod's
Romeo and Juliet.

Then follows the cast, containing the names of Melba, Jean and Edouard de Reszké, Plançon, Bonnard, Castelmarty, and Bauermeister. Six boxes on the grand tier, in the centre of the house, were made into one for the royal box; draped with cream satin hangings lined with pink, looped up with festoons of roses, the ceiling and sides of the box lined with rainbow hued material, fluted in each panel to a centre mirror surrounded with palms. The electric lights inside the box were encased in bells made of orange blossoms, while innumerable strings of orange blossoms were used in happy ornamental effect. The most exquisite bouquets were of course to be seen here. Though 6 guineas were charged for each stall, 20 guineas for a box and so on, the house could have been sold two or three times over. To describe the scene presented by so brilliant an assembly is impossible. White was prevalent in the ladies' dresses, and the Princess May wore pale blue. Diamonds blazed from everywhere like veritable fireworks. Uniforms were in great numbers. But it is useless to say more beyond recording a big success on the part of the manager and organizer, Sir Augustus Harris, who selected this occasion to present the Princess May with a handsome gold opera glass studded with diamonds and pearls.—Marie de Mensiaux, in Boston "Weekly Transcript."

Strange Sounds.

OF strange sounds which probably depend on meteorological or other natural causes, one of the most remarkable has long been known as the "the guns of Burrisaul;" but although its causes have long been debated, no accurate explanation has been given, so far as we are aware, that is thoroughly satisfactory. The Sunderbunds—as the delta of the Ganges in native dialect is called—is covered with a vast and luxuriant jungle of marshy vegetation. One of the stations is named Burrisaul. From here, in the rainy season, have long been heard mysterious sounds resembling the discharge of artillery, and therefore popularly named "the guns of Burrisaul." Only heard in the rainy season, and from the southward, they have been heard 100 miles off; yet on the coast itself they appear still farther south. The sounds resemble the booming of cannon. Mussulman and Hindoo superstitions have each associated the sounds with their religious traditions. Others have thought the sounds were produced by the breaking of the sea on an island in the Bay of Bengal. But where? That some atmospheric or meteorological cause is the explanation is all that can be said after hearing all arguments.

A much humbler, yet ancient, instance of great local interest used to exist, we believe, at Baddeley, in the New Forest, in the shape of a groaning tree. Whether it still lives and groans we are uncertain, but it is said to have uttered mysterious and lugubrious sounds at certain times, probably dependent on wind or weather, but full of omen and import to past generations. Indeed in the various mysteries which, despite fin de siècle acuteness, still surround us, eerie noises have always played a most conspicuous part, whether out of doors or within ancient houses. Instances of the latter indeed abound. Some of the most thrilling of inexplicable ghost stories turn, not on anything which has appalled the eyes, but has "distilled horror" through the ears.

It is, we believe, in East Anglia that the shrieks heard from time to time round certain pits have long been a tradition in which a female phantom has part. Some years ago an old and fine house, a few miles from London, some centuries old, was rendered uninhabitable, as the story goes (and various experiments were made by incredulous and strong minded visitors), from the unearthly uproar, the medley of groans, curses and oaths of bygone fashion, which made anything but "music to the lonely ear," when in a certain room the lights were extinguished. If kept burning all night nothing was heard. Nothing was known or discovered by antiquarian exploration which afforded any clue to the matter.

The "drummer of Tedworth's" phantom sounds are so well known from Aubrey and more modern describers as only to need allusion, but we may here say that, according to a communication in a popular periodical some few years back, similar sounds had recently, comparatively speaking, been heard in the locality, and by people of most practical disposition. These may be called phantom sounds. Returning again to those which hover on the border line between the natural and inexplicable, there is the wild strain as of weird music, which has been heard aboard ships when getting within the circle of a Mozambique cyclone. One of the same kind, formerly mysterious and thrilling enough, has been resolved into a natural one. Early travelers through the primeval forests of Brazil—still among the few unexplored places of the globe—were astonished and awed to hear the distant resonant sound of a bell pealing from the depths of the woods, which certainly had no building and for ages had known no human footstep. Many a legend was woven round the strange sound. Ultimately it was discovered to be the note of the bell bird. There are, however, few mysterious sounds which have as satisfactorily been explained as this. For instance, there is the legend of the sounds heard at times on the plains of Marathon, the clash of weapons, the snorting of horses, the "shouting of the slayers and screeching of the slain," which recall to memory the famous battle that lives so much more vividly than many modern ones in the history of the world. Of course there are many instances of sounds which, at first mysterious become so really from the distance over which they traveled, but these must be distinguished from those which are our theme.

One of the most interesting examples rests on the authority of the late Sir Edmund Head, who remembered, when a boy, going to church on the famous "Waterloo Sunday," June 18, 1815, at Hythe, in Kent. His father and he, on arriving at the church at 11 A. M., found to their surprise the congregation outside listening intently to the faint sound as of distant cannon coming from the east. Afterward it was ascertained that Napoleon having, on the (for him) unfortunate advice of his artillery officers, who pleaded the state of the ground, waited till 11 to commence his fire, the first French gun was fired as the Nivelles church clock struck 11. Nor was Hythe the only place where the French cannon were heard in England.

Here, however, is fact dependent on the by no means remarkable axiom that sound, under certain conditions, travels enormous distances. But the sounds of which we speak for the most part have puzzled all who have attempted to explain them, and lie indeed in that vague

region which is inexplicable. Such is the sound of the "Airlie drum," such are the wailings of the banshee in some parts of Ireland. It is unnecessary to do more than allude to the phantom sound of horse hoofs and heels sweeping round various ancient houses ere the death of a member of the family. Plenty of these traditions exist. So, too, there are many instances which the students of ghost stories could catalogue of noises, some as of groans, screams and whisperings; others as of heavy bodies falling, rattling of door handles by an unseen hand (among the most eerie of all), and tramping up and down stairs, which have long been traditions in many old houses—and sometimes new ones.

There is a very curious and well authenticated story of one of the Earls of Chesterfield in the seventeenth century, who with several companions, being either hare hunting or hawking, heard from a hedge in one of the fields the most dreadful groans proceeding, but the hedge being searched nothing was found. Similar instances might be given. There was long a tradition in the Tower—which for a place so full for centuries of tragedy is singularly scanty in such productions—that the groans of Guy Fawkes, questioned "before torture, during torture and after torture," were at times heard in the chamber where the rack was used long after his execution. Instances of a like kind could be given from various little known sources, and, despite ridicule and investigation, some of them remain only explicable on the ground that there are more things in heaven and earth than are dreamt of in our philosophy.—"Evening Post."

Consecutive Perfect Concords.

A THOUGHTFUL suggestion from the veteran composer and pianist, Mr. G. A. Osborne, is the origin of this article. His idea—one worthy of his keen interest in the cause of musical education—pointed to the hope that it was possible to somewhat lessen the *bête noire* of the student, the dread of unconsciously writing consecutive fifths and octaves. The word unconsciously is used advisedly, for momentary forgetfulness, and to a still larger extent mental fatigue, are the real causes of the slips we briefly speak of as consecutives. The brain would seem at times to relax its powers, to suffer possibly a slight passing paralysis, by which the power of perception is for the moment held in abeyance, for "consecutives" creep into one's part writing, quite apart from the knowledge of their effect and the determination on the writer's part to avoid their presence.

Only long and continuous, or rather, to use a more discreet word, daily practice will enable the writer to set out the various part writing strata with cable-like strength and independence. The effect resulting from the presence of consecutive perfect concords arises from various forms of vibrational identity. As a result, unisons and octaves are absorbing and inimical to what we understand to be harmonious in music. Fifths, on the other hand, stand out with a firmness which amounts to resistance. The effect of "consecutives" is modified and becomes a source of harmonic strength by the mixed employment of perfect and imperfect consonant sounds. The former give strength and the latter sentiment, and their combination is the greatest secret and discovery of what may be called modern harmony. The words "perfect" and "imperfect" may have somewhat drifted in this connection from their original meaning, and may be best read as "fixed" and "unfixed," the latter word being technically expressed in the words "major" and "minor." Perfect concords in sounds are not unlike primary colors in pictorial effect; they are sensibly and agreeably softened by a mixed employment.

It is in vocal music that the rules concerning perfect concords are to be most carefully regarded; because voices produce the most sympathetic tones, and instruments, more independent in their tone color effects and less inclined to blend than voices, save—though to a less extent—in the case of instruments of the same given family, seem comparatively free from the restrictions concerning octaves and less severely controlled as regards the presence of fifths. The objection to the presence of "consecutives" is a question of effect rather than of principle. The composer should, of course, know when and why he elects to put such combinations on paper. The student and examinee stand on a different platform, their part writing is properly judged with scholastic severity in order to test their skill, and not to ultimately confine their right of action in the domain of resultant effect.

Consecutive perfect concords arise from the fact that two or more parts have successfully taken the same harmonic elements. We recognise this truth in the alphabetical succession of two triads, presented in four or more parts; such a progression can only take place when two or more parts proceed in contrary motion. The danger in writing consecutive perfect concords arises chiefly from the employment of more parts than three, the number of harmonic elements of a common chord. By universal consent, part-writing is laid out for four parts. Seeing that in three part harmony, the course of leading notes and minor sevenths, and the resolution of suspensions and other dissonant elements, are constantly reducing the number of harmonic sounds to even less than three, four parts represent the

smallest number, ensuring the presentation of harmony requiring as a rule a combination of not less than three agreeing sounds. So, generally, the writer has at least one overplus part; and his business in this connection is taking care the same two parts shall not twice in succession enunciate a given overplus, or the double of a particular harmonic element.

Of course, consecutive perfect concords could be deliberately written in three or even in two parts, but even in these cases the principle is the same and the means of avoidance identical. Two parts have successfully presented the same chord elements by moving in the same direction, and perfect concords of a given type can only be avoided by taking care not to assign to any given two parts the same combinations of the kind, be they unisons, octaves or fifths. It may be noted that fourths, as the inversion of fifths, may agreeably succeed each other only in a succession of six-three chords, in which the effect of the fourths is overruled by the presence of double consonants, thirds and sixths. One would naturally suggest systematic ear training as a means of securing power in the controlled presentation of consecutive perfect concords. But in this connection it is the eye of the writer which requires the more considerable training of the two senses of hearing and seeing.

The old Greek writer, Simonides, who is quoted with approval by Cicero, tells us that objects (and tone combinations are objects to the musician) fix themselves on the mind by the senses; the eye, by reason of its more direct power and familiar use, being more apt than the ear to aid memory by association. There could be a distinct application of the truth underlying these words in connection with the subject under consideration: to deal only with the intervals and combinations concerned. An examination of the clefs show these varied appearances. Fifths on staves with the same clefs have one line between them, both being on lines or in spaces; octaves have three clear lines between them, one note being on a line or in a space, and the other in a space or on a line. Fifths between notes on staves with the bass and tenor clefs occupy the same space or lines; octaves stand so that the tenor notes appear a second above the bass sounds. Fifths between the bass and alto parts read as thirds, the alto notes being on the line or in the space under the bass; octaves between the bass and alto read as seconds, the alto in appearance taking the lower of the two notes. Fifths, or rather twelfths, between the bass and treble look like seconds, the upper part taking apparently the lower of the two sounds; octaves between parts with the same clefs look like thirds,—that is, the treble note is on the line above or in the space above the bass. Fifths between the alto and tenor read apparently as thirds, the alto note being on the line or in the space above the tenor; octaves similarly read as sevenths, two clear lines between them. Fifths between the alto and treble look like thirds, the treble being the lower; octaves look like seconds, the treble taking the highest note.

The similar relations between the several parts may be easily traced in this way. Some good eye practice may be secured by a little corresponding inspection of two parts moving in fifths or octaves on the combined treble and bass staves, linked by a middle C line into a staff of eleven lines. The student might do well to train both ear and eye by writing out passages in fifths and octaves between any two of the several four parts employing the proper staves, and playing the lower part in the left and the upper part in the right hand. Such practice would not be either agreeable or particularly edifying, but it would serve with a little thought and care to fix the relative distance in appearance, and to connect with these distances the effect on the ear of the combinations it is desirable to control.

The subject is worthy of more attention, skill and space than the writer can supply or the various demands of our readers admit. Inasmuch as the presence of perfect concords is brought about by moving two triads or other chords containing the elements in question without change in the disposition of the parts, or by doubling the unison, fifth or octave, or any two of these combinations simultaneously in a succession of two or more chords moving in the same direction, with the several parts in the same relative position, and if in conjunct movement with their roots in alphabetical order, the duty of watching all points of similar movement becomes paramount. The eye must therefore be trained, even to a greater extent than the ear, to trace out all parts which proceed in the same ascending or descending direction.

In the case of young or inexperienced students this may well be done by tracing pencil lines, showing the identity of movement between any two or more parts; this process will at once reveal the presence of "consecutives," and largely train the eye to the avoidance of the progressions we must guard against in order to become writers of clear, strong harmony. The whole science of part writing may indeed be described in the simple directions: "Avoid consecutive perfect concords and every discord you do not understand and cannot properly resolve." The writer's hope is that students may, by the aid of their own earnestness and talent, develop into a useful formulary the suggestions here imperfectly set forth.—E. H. TURPIN, in "London Musical News."

COMMENTS ON THOMAS.

(Chicago Sunday Herald.)

As a specimen of opinion prevailing in Chicago at present in reference to some of the aspects of the Musical Department of the World's Fair, we print the following from the "Herald" of that city:

It is one of the unfortunate facts, among the other phenomena of life, that small minds, those infinitesimal suggestions of intelligence existing, as gad flies exist, to annoy their betters, can never understand that criticism of a man who has enjoyed their favor can be honest and without ulterior motives. Measuring others by their own narrow standard, these intellectual midgets can conceive of no opposition to their own views that is not criminal. It is in this spirit and with this quality of intelligence that some self elected apologists for Theodore Thomas have chosen to interpret the criticisms of the "Herald" directed against the monstrous and under the circumstances criminal blunders in which he has involved the costly scheme of World's Fair music.

In the face of the self-evident fact that the mountain has labored only to bring forth a mouse; that a period of extravagant preparation and grandiloquent promise has resulted in recitals which no one will attend and in concerts that are shunned, it is held that the sublime devotion to art manifested by Mr. Thomas should make amends for all—silence criticism and suggest only peans of praise. Unfortunately Mr. Thomas' devotion to art, which is always accompanied by a sublime devotion to the dollars that may be incidentally concealed about that art, is of no special value to the public.

Art which repels, leaving an array of empty benches, peopled alone by a few mooning enthusiasts, is worthless either from the standpoint of education or recreation. Before they can be educated people must be attracted. An expensive orchestra shut up in Music Hall with a big dollar barricade at the door cannot exert an art influence upon the thousands who exhibit the horrible but very human taste of preferring the dashing music of the German bands over on the Midway. Stupid choral concerts with an enlarged orchestra and all other means of expending as much Exposition money as possible will not educate the masses unless they can be induced to attend, which up to the present time has been an impossibility.

It is for his stubborn insistence upon impracticable musical schemes, the failure of which was demonstrated during the first month of the Exposition, that the "Herald" has criticised Mr. Thomas. If he had at once modified the plan when its failure became evident and thus sacrificed his own inordinate pride of opinion to a common sense management of a great public interest he would have disarmed criticism. But with every evidence at hand that he was not educating, benefiting or pleasing anybody, with his pay concerts almost a total failure, and the time of his expensive organization frittered away in playing symphonies that no one wished to hear, and in accompanying choral performances that but few could be induced to attend, he still persisted in his folly.

Of late his free programs have assumed a more popular and therefore an exceedingly commendable tone; but as if to negate the value of this concession, which was immediately appreciated and applauded by the public, he has practically abandoned the free popular concerts entirely. At the opening of the Exposition a daily free concert was promised. Last week only one was given, and for this week only one is bulletined. For the remainder of the time there is a symphony concert, a Wagner concert and two Scandinavian concerts, all hidden behind the big dollars that the public will not pay, and therefore of no educational value whatever.

This is the state of the case to-day, a condition in which thousands of dollars are being squandered without any public benefit. No one can either gainsay the fact or deny that it is a proper subject of criticism.

Including the pro rata cost of the buildings, the cost of the music at the World's Fair is approximately \$20,000 for each of the twenty-six weeks of the Fair. The orchestra alone costs more than \$1,100 for every day of the week. Over against this enormous expense the concert receipts have been so small that the auditor did not include them in his report of June 30. That the artistic results have been equally insignificant owing to non-attendance is well known. And yet there are those who maintain that it is an abuse of art to criticise the reckless mismanagement and lamentable failures of Theodore Thomas!

The trade department of THE MUSICAL COURIER in its Chicago letter to-day contains a curious statement regarding the alleged profits made by Thomas through the loan or rental of his musical library to the World's Fair.

The Chicago "Herald" also says the following of the "steemed secretary-editor and publisher, Wilson":

Mr. Wilson, of the Bureau of Music, expresses the opinion, in a monthly paper controlled by him, that all who have criticised Theodore Thomas for his blundering management of the World's Fair music are dishonest, ignorant and actuated by infamous motives. This opinion is not of sufficient consequence to constitute a cause of offense. In comparison with Mr. Wilson a Columbian guard is quite a useful and important functionary.

The "Herald" need give itself no uneasiness regarding the opinions expressed by Wilson in his paper, for no one sees the sheet. The original scheme evolved by Wilson and emphasized by his act in transplanting the little monthly from Boston to Chicago was to make it the official organ of the World's Fair Music Department; but this was cut short as early as last November by THE MUSICAL COURIER with the aid and powerful assistance of the Chicago "Herald," which interviewed the editor of this paper at the time on the subject.

Wilson has been sour ever since, for the coup was

a big one had it gone through, and it might have gone through had it been engineered by a shrewd, observant and keen intellect instead of a person of the narrowminded egoism that controls Wilson. As soon as the blundering machinations of Wilson were discovered by this paper it concluded that he was unfit for such a position as Secretary of the Bureau of Music, and we now see that this judgment was also correct, for the whole scheme of music at the Fair is a downright, dead, disgusting failure. Even the Liberal Arts Department admits this by saying that his trip to Europe in the interests of the Fair had no practical results. How could it have been anything but a failure when the man to whom the mission was intrusted considered himself bigger than Brahms, Rubinstein, Saint-Saëns, Grieg and Silas Pratt rolled into one?

On Descriptive Music.

(AS ILLUSTRATED BY THE "GOLDEN LEGEND.")

THE attempt to represent by musical expressions subjects which belong more properly to the province of the poet, the orator and the painter is one of the distinguishing features of modern music. It may be interesting to inquire how far such attempts are legitimate, how far they either have been or are likely to be successful, and what limits there may be, either in the nature of musical sounds or in the present development of the art, to the representation of imaginative ideas by orchestral and vocal effects. The inquiry is much too wide to be treated in general terms within the limits of a short article, but some ideas upon the subject may be obtained from the study of a single composition, such for instance as Sir Arthur Sullivan's "Golden Legend." For several reasons this work is a suitable one for the purpose. It is recognized by musicians as an excellent and beautiful work; it is probably more widely known than any other contemporary composition of equal importance; its performance by the Royal Choral Society at the Albert Hall may be accepted as adequately representing in vocal and instrumental efficiency the existing standard of excellence, and the analytical notes, which point out the descriptive features of the music, are written by Mr. Joseph Bennett, whose name also appears upon the title page of the published score as the adapter of the words; so that we may reasonably suppose these notes to have the sanction of Sir Arthur Sullivan himself, and not to be evolved solely from the writer's imagination.

The work opens with a prologue intended to represent, by the combined effects of orchestra, solo singer and chorus, a grand and impressive scene, which may be thus described: A furious storm of thunder and lightning, wind and rain, is raging at midnight around a stately cathedral. Against each sheet of flame stands out in clear relief the lofty spire, adorned with rich tracery and surmounted by a cross. Around the sacred emblem fierce battle is being waged in mid air between the powers of Darkness, commanded by their mighty chief Lucifer, and the hosts of Heaven led by the Archangel Gabriel. Victory is with the angelic legions, and their triumphant songs mingle with the furious and despairing cries of the vanquished, while the thunder crashes and reverberates in awful chorus. As the echoes roll away the bells of the cathedral sound their deep voiced tones, and from the building are heard, as from a distance, faint chant and solemn anthem, while from time to time bells, organ, thunder and tempest form to the sacred songs one grand accompaniment.

Now how does the composer endeavor to bring before the imagination of the audience this scene, these activities, this combined noise and tumult? It must be remembered that he is dependent upon sounds alone to produce his effects. There is no stage, no scenery, no action; orchestra, singers, conductor, all are in the full glare of the lights of the concert room; an army of choristers of both sexes, with music books in their hands, have to do duty as fiends, angels and monks, while Lucifer, in evening dress, with his back turned to his own and his opponent's armies, delivers his behests to the audience.

But all is now ready. The audience is seated; the conductor is in his place; he lifts his baton; the music begins. Six notes, followed by four, and again by four, are struck upon bells—bells which, we are told, have been "specially cast for the work they have to do." But what are the sounds which they produce? Do they bear the faintest resemblance to the grand, deep, full, rich resonance of the real bells of Strasbourg Cathedral, which they are supposed to represent? Certainly they can only suggest such sounds to the imagination by way of contrast, as darkness may suggest light. But what darkness suggests is rather a desire for light than the light itself, and in the same way the bells suggest a desire for something more satisfying to the ear. Surely a far finer imitative effect could have been produced by a combination of orchestra and organ, if not by the orchestra alone, than by the use of these "specially cast" bells.

After the solo on the bells, the orchestral storm at once breaks out in full fury. And here it will be well to quote

a short extract from the analytical notes. "The prologue opens with an orchestral representation of the storm that rages round the cathedral. For such a picture the means employed must almost of necessity be more or less conventional, and here we have breaking in upon the tremolando of the violins and the sustained high notes of the woodwind, those rushes up and down the chromatic scale, which are generally approved under such circumstances. The composer succeeds in obtaining a complex noise * * * These sentences really afford a clue to the meaning of the term "descriptive music." It is just because the means employed are conventional, and "those rushes up and down the chromatic scale which are generally approved under such circumstances" are introduced, that we recognize that we are listening to a description of a storm. It is not that what the writer irreverently terms "a complex noise" bears the slightest resemblance to an actual storm, for even stage thunder is far more real, and there is nothing to convey the faintest idea of lightning; but composers who have wished to represent storms have adopted similar means for some time past, and audiences now understand that music of this kind is a sort of conventional language meaning thunder, lightning, wind and rain.

The orchestral storm rages violently for some twenty bars, and then Lucifer, taking advantage of a lull, addresses his spirits in terms, for which of course Longfellow (from whose well-known version of the old legend the libretto has been arranged) and not Sir Arthur Sullivan is responsible, urging them to pull down the cross. The spirits reply, "Oh, we cannot!" in a musical phrase, which in a very genuine and effective way gives an idea of hard and unsuccessful effort. From the descriptive point of view this phrase is most successful, and its repetition at "All thy thunders here are harmless," and again at "Oh, we cannot!" each time at slightly lower pitch, as if the combatants were getting exhausted, and once more at "Oh, we cannot!" at a higher pitch than in the first case, as if to represent a last supreme effort, is very telling. On the other hand, when the spirits continue—

"For around it
All the saints and guardian angels
Throng in legions to protect it—"

and again,

"For these bells have been anointed
And baptized with holy water!
They defy our utmost power—"

the effect is very feeble. The music here does not give an idea of an unholy rabble raging against the saints and guardian angels and against the protective power of the baptism, but would be suitable rather to express the calm, trusting confidence of the faithful worshipping in the cathedral, and their feeling of security under the angelic protection. From a purely musical point of view the effects are good, but that is not the question.

After each colloquy between Lucifer and the spirits the bells are heard again, but now with finer effect; because they are reinforced by the voices of the tenors and basses.

After the final ineffectual attack Lucifer calls off his angels from the assault and is supposed himself to disappear, but his representative in the concert room is not allowed to sink through a trap door, or even to leave the platform, but quietly resumes his seat, and the spirits, after singing a chorus descriptive of their flight, follow his example and sit down in their places. The orchestral storm then rolls away by gradually working down from fortissimo to pianissimo, after which the organ, which, together with the male choir, we have now to imagine inside the cathedral, commences a short anthem of rigid ecclesiastical character, thus bringing the prologue to an end.

It may perhaps be thought that to note some of the points referred to, such as the sitting down of the singers and the supposed position of the organ and choir, is to divert the attention from the music to matters that are of slight importance, and are the necessary accompaniments of any representation in a concert room. But it is really the composer who forces these and many similar matters upon our notice by the form which he has given to his work and by the character of the music. In selecting a subject he has chosen one which is essentially dramatic, and, instead of having the libretto arranged in a narrative form suitable to the concert room, he decides that he will retain its dramatic character and attempt to describe by musical means alone the scenery and action of the piece, and some of the difficulties which he has to contend with and in the present instance has failed to overcome are precisely such points as these, which are entirely out of keeping with all ideas of dramatic situations.

We now leave the prologue and come to the first scene, which is headed, "The Castle of Vautsburg on the Rhine. A chamber in a tower. Prince Henry sitting alone, ill and restless. Midnight." Turning to the analytical notes we find: "A sonorous orchestra is employed * * * to express the agitation and despair of the sick and sleepless prince. It comprises the whole family of brass and wood, including a piccolo, bass clarinet, double bassoon and bass tuba. But more suggestive than orchestral color and form is the theme forming the groundwork of the instrumental prelude. Its accents of distressful excitement cannot be mistaken as heard above the solid harmonies of the brass." Now in the prologue the composer wished to

represent a raging storm; in this scene he wishes "to express the agitation and despair of the sick and sleepless prince."

It certainly is remarkable that, having the whole range of the orchestral instruments at his command and having employed the whole of it when representing a storm, he should again employ practically the whole of it for so entirely different a subject. And not only does he employ the whole mass of instruments, but he begins at once fortissimo. It is perhaps not surprising that the prince cannot sleep. The analyst adds: "Gradually the passionate character of the opening subsides, as though protest gave way to despair. There is less motion, the chords are long drawn and at the end of a diminuendo only the bass strings are heard in a low moan." Are there in this music the very faintest suggestions of these various ideas? Would anyone, uninstructed by the notes, have the slightest conception of what was intended to be represented? A man is suffering from an incurable disease, one of the symptoms of which is sleeplessness. This fact is announced by a fortissimo passage from "a sonorous orchestra, in which the whole family of brass and wood are employed," while, if the leading theme suggests any outside idea at all, it is that of a certain celebrated actor walking across the stage. If this be descriptive music, then certainly it entirely fails of its object, and if again a long note is to suggest in this passage the rest which the prince longs for, but does not find, what do similar long notes mean in other musical compositions? A little later three groups of four semiquavers each, of a very ordinary character, represent a flash of lightning. If this be lightning, imagine what an amount of it there must be flashing about unknown and unrecognized in hundreds of musical compositions!

Now comes Lucifer, and again the writer of the program explains the meaning of the accompaniment, which would have been wholly unintelligible without his aid. Then follows a most elaborate "description" of the outpouring of a cup of wine, after which "the composer seeks to suggest in the orchestra the surging fancies of an excited brain," and a little farther on, at the line

"Golden visions wave and hover,"

"the violins * * * soar to the highest part of their scale, and there remain, uttering long drawn notes, while the wood-wind and lower strings increasingly busy themselves with undulating passages of crotchet triplets—the 'wave' of the golden visions, if the violin notes represent the 'hover.'" All these episodes would be quite unintelligible to any listener without the aid of the program. Happily there is a little relief from all this far fetched description at the beautiful entrance of the voices of the angels, "Beware, oh, beware!" which we are allowed to enjoy in peace without having to imagine that the accompaniment represents the shapes, colors or other distinctive features of the angels.

In the second scene the descriptive element is omitted in the orchestra, and the music is appropriate to the words without any forced reference to time and space. The evening is marked by calm, gentle music; but there does not appear to be any attempt to describe in a realistic manner the setting of the sun or the return of the villagers from their work; nor does there seem to be anything of the kind in the music ascribed to Elsie and Ursula, or its accompaniment. But in the third scene the descriptive form appears again in full vigor, the composer's intention being (always supposing that the writer of the analytical notes is correctly interpreting him) to represent a panoramic view of the journey of the prince and Elsie towards Salerno, "the orchestra attending with a rhythmical accompaniment, which perhaps suggests the clatter of the prince's cavalcade as it moves along the road." Next, "a broad and reiterated phrase from flute and clarinet marks the opening up of a new prospect as the riders turn down a green lane." But is not a climax of absurdity reached when we are told, apparently in all seriousness, that the shadow of Lucifer is thrown forward in the shape of a rhythmic figure—followed by the fiend himself, with the trombones and tuba behind him," the said fiend rising gracefully from his chair as he listens to the advance of the shadow! Later, "the travelers are approaching the sea, and hear its distant murmur." But is there throughout this scene a single bar or phrase, or any combination of bars and phrases, that would convey to the mind of an unprompted hearer any one of the ideas which the music is intended to describe?

I must add a brief reference to one more piece of description which occurs in the last scene, where we are told that "important use is made of a theme given to all the strings in octaves (double basses excepted), as the picture of Charlemagne sitting serenely by the lake is drawn." I venture to say that any one of my readers could compose a theme which would represent "Charlemagne sitting serenely by the lake" quite as vividly as this; in other words, it is impossible to invent a musical phrase which shall convey such an idea as this to the mind.

And now happily we can shake off all these far fetched ideas of the orchestral representation of thunder storms, angels, fiends, diseases, lightning, wine, tramping horses, green lanes, sea views, audible shadows, reclining monarchs and listen with undiverted attention to music which is in itself a delight and needs for its enjoyment no

factitious aids, in listening to which we can close our programs and give ourselves up to the luxury of sound in the grand and striking final chorus, "God sent His messenger the rain."

Now I quite admit that the composer, as he deals with the various episodes of a work, may find that such words as,

"Onward and onward the highway runs to the distant city, impatiently bearing
Tidings of human joy and disaster, of love and of hate, of doing and daring,"

suggest one set of musical ideas to his mind, while

"All the hedges are white with dust, while onward the horses toil and strain,"

may suggest another, and

"Now they stop at a wayside inn, and the wagoner laughs with the landlord's daughter,"

may suggest a third, and he is clearly entitled to express these musical ideas; but certainly in the present state of the art he is not the means of bringing before the imagination of the hearers the high road, the distant city, the hedges white with dust, the wayside inn, the wagoner or the landlord's daughter; still less of expressing, in a manner which shall be intelligible to them, the complete sentences. It is not merely that different composers would express the same ideas quite differently, but the difference would be as fundamental as in the case, for instance, of an Englishman and a Frenchman, each ignorant of the language of the other, describing, each in his own language, a particular scene or situation. In each case the description might be absolutely clear and distinct to the man who wrote it and to all who understood his language, but would be quite unintelligible to the other. Just so in music, until there is a common agreement among musicians how particular ideas shall be expressed any description by one composer will be unintelligible to everyone except himself, for there is no one else who understands the language in which he expresses his ideas. Let it be understood that I am not referring to the expression of the emotions. This is a subject quite apart from that which I am now discussing. What I maintain is that, although music is undoubtedly capable of describing and even of suggesting certain feelings, emotions and states of mind, it is not capable at present of calling up visions of landscapes, cathedrals or other scenes of nature or art, and for the reason that, until some conventional music language has been agreed upon, each composer would express any particular situation in his own way, and has not at his disposal the means of making his meaning intelligible to his hearers.

That such a conventional language could be invented, or may grow up by degrees, I would not deny. It is quite conceivable, for instance, that green fields should be by common consent described musically by certain classes of sound, mountains by others, streams by others, and so on, and, considering the tendencies of modern music, it seems by no means improbable that this will be the case at some future time. Perhaps even now such a language is in course of formation, but I very much doubt whether in the interest of music itself it is desirable that such a development should take place.

To return to the consideration of "The Golden Legend." Are not the most descriptive parts decidedly inferior from a musical point of view to those in which the composer has not thus confined himself? Compare the first chorus with the last. Is not the latter, where he is simply writing a grand final outburst, unhampered by any idea of representing the messenger, the rain, the brook, the maiden and so forth, far finer music than the former? Is it not far more original, far better worked up? And is not the reason, to some extent at any rate, that the trammels of the descriptive idea are here laid aside and genuine music for music's sake takes its place?

Compare again the labored effects of the first scene with the far purer music of the second. Can there be any question that the latter is in all respects higher in character than the former? Can the attempt to represent by orchestral combinations the prince's illness, restlessness and craving for repose, the forced humor of the accompaniment to Lucifer, the attempt to describe the sparkling wine and the first symptoms of intoxication, be compared to the simple melody of Ursula, the "Oh, gladsome Light!" and to Elsie's beautiful song, "I heard him call?"

And again, where is the finest music of the third scene? Is it in the attempted delineation of the journey to Salerno, with its supposed suggestions of clattering hoofs, green lanes and the distant sea, or does it not come after all these in Elsie's most delicate air, "The night is calm and cloudless," with its simple and appropriate, but in no way descriptive accompaniment, leading up gradually, after the chorus joins in, to the grand climax of the final "Christe Eleison," when the beautiful soprano voice soars up clear and full above the chorus and the orchestra?

Which is productive of the highest pleasure when heard? Which dwells in the memory as the purest enjoyment? Which would be more readily listened to over and over again with ever enhanced delight—one of the truest tests of real value—the labored and artificial descriptive parts, or those in which the music itself, free from all sensational pictorial effects, is a full and perfect joy?—W. H. T., in "Macmillan's Magazine."

Callers.—Miss Jessie Jerome, John Hyatt Brewer, J. F. Von Der Heide, Harry Rowe Shelly, the composer; John Cone Kimball, of Boston; A. Wilhartz, of Los Angeles, Cal.; Victor Herbert, the cellist, and Homer N. Bartlett were callers at this office last week.

For Charity's Sake.—Miss Jessie Shay, the talented young pianist, of New York, who is spending the summer in the Adirondacks, has interrupted her vacation in order to appear at a benefit concert which has been arranged by the Diapason Club, of Newburgh, to raise funds for St. Luke's Hospital, the reception of sufferers from the recent disaster on the West Shore Railroad, near Newburgh, having taxed the resources of the hospital very severely. The concert will be held in the Academy of Music on Wednesday, July 26.

NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During a period of thirteen years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection. The letters S. C. signify single column width.

Adelina Patti	Teresa Tua	Pauline Schöller-Haag
Ida Klein	Lucia	Jean de Reszke
Sembranch	Ivan E. Morawski	Marchetti
Christine Nilsson	Leopold Winkler	Laura Schirmer
Scalchi	Costanza Donita	P. S. Gilmore
Gonzalo Nufes	Carl Reinecke	Kathinka Paulsen White
Marie Rose	Heinrich Vogel	Rose Schottensfels
Stelka Gerster	Johann Sebastian Bach	Mrs. Johnstone-Bishop
Nordica	Peter Tschalkowsky	Max Bruch
Josephine Yorke	Jules Perotti—S	L. G. Gottschalk
W. C. Carl	Adolph M. Foerster	Antoine de Kontski
Emma Thursby	J. H. Hahn	S. B. Mills
Teresa Carreno	Thomas Martin	E. M. Bowman
Minnie Hauk—S	Clara Poole	Otto Bendis
Materna	Pietro Mascagni	H. W. Sherwood
Albani	Richard Wagner	Florence Drake
Emily Winant	Theodore Thomas	Victor Nessler
Lena Little	Dr. Damrosch	Johanna Cohen
Murio-Celli	Campanini	Charles F. Tretbar
James T. Whelan	Jenny Meyer	Jennie Dickerson
Edwin Strauss	Constantin Sternberg	E. A. MacDowell
Eleanor W. Everest	Dengremont	Theodore Reichmann
Marie Louise Dotti	Galassi	Max Treumann
Furach-Madi—S	Hans Balata	C. A. Cappa
John Marquardt	Liberati	Hermann Winkelmann
Zélie de Lussan	Johann Strauss	Donizetti
Anna Bulkeley-Hilla	Anton Rubinstein	William W. Gilchrist
Charles M. Schmitts	Del Puente	Ferranti
Friedrich von Flotow	Joseffy	Johannes Brahms
Frans Lachner	Julia Rivé-King	Meyerbeer
Louis Lombard	Hope Glenn	Moritz Moszkowski
Edmund C. Stanton	Louis Blumentberg	Anna Louise Tanner—S
William Courteney	Frank Van der Stucken	Filippo Greco
Josef Staudigl	Frederic Grant Gleason	Wilhelm Jurek
B. M. Bowman	Ferdinand von Hiller	Fannie Hirsch
Mrs. Minnie Richards	Robert Volkmann	Michael Banner
Arthur Friedheim	Julius Riets	Dr. S. N. Penfield
Clarence Eddy	Max Heinrich	F. W. Riesberg
Mr. & Mrs. C. H. Clarke	A. L. Guille	Emil Mahr
Fannie Bloomfield	Ovide Musin—S	Otto Satrio
S. E. Jacobson	Theodore Habelmann	Carl Faellen
C. Mortimer Winke	Edouard de Reszke	Belle Cole
Emma L. Heckle	Louise Nazali	G. W. Hunt
Edward Grieg	Edith Wakefield	Georges Bist
Carl Reuter	Carlyle Petersilea	John A. Brockhoven
Eugen d'Albert	George Gemlinder	Edgar H. Sherwood
Lilli Lehmann	Emil Liebling	Grant Brower
Frans Kneisel	Van Zandt	F. H. Torrington
Leandro Campanari	W. Edward Heimendahl	Carrie Hun-King
Blanche Stone Barton	S. G. Pratt	Pauline l'Allemand
Amy Sherwin	Rudolph Aronson	Verdi
Achille Bruni	Victor Capoul	Hummel Monument
Henry Schradieck	Albert M. Bagby	Berlioz Monument
John F. Rhodes	W. Waugh Lauder	Haydn Monument
Wilhelm Gericke	Mrs. W. Waugh Lauder	Johann Svendsen
Frank Taft	Mendelssohn	Johanna Bach
C. M. Von Weber	Hans von Bülow	Anton Dvorak
Clara Schumann	Pablo de Sarasate	Saint-Saëns
Charles Rehm	Jochim	Pedro de Sarasate
Harold Randolph	Ravogli Sisters	Jules Jordan
Adele Aus der Ohe	Franz Liszt	Albert R. Parsons
Karl Klindworth	Christine Dessert	Mr. & Mrs. G. Henschel
Edwin Klahre	Dora Henningsen	Bertha Pierson
Alfred Campbell	A. Stanley	Carlos Sobrinho
Wm. R. Chapman	Ernst Catenbuen	George M. Howell
Montegriffo	Heinrich Hofmann	William Mason
Mrs. Helen Ames	Emma Rames	F. X. Arens
Eduard Hanslick	Emil Sauer	Anna Lankow
Oscar Berenger	Jessie Bartlett Davis	Maud Powell
Princess Metternich	D. Burmeister-Petersen	Max Alvary
Edward Dannreuther	Willis Nowell	Josef Hofmann
Ch. M. Widor	August Hyllested	Händel
Rafael Diaz-Albertini	Gustav Schirwenka	Carlotta F. Pinner
Onno Roth	Xaver Schwarwenka	Marianne Brandt
Henrich Gudchus	Heinrich Boettel	Henry Dusenzi
W. L. Blumenschein	W. E. Haslam	Emma Juch
Richard Arnold	Carl E. Martin	Frita Giese
Josef Rheinberger	Jennie Dutton	Anton Seidl
Max Bendix	Walter J. Hall	Max Leckner
Helene von Doenhoff	Conrad Anorge	Judith Graves
Adolf Jensen	Carl Baermann	Hermann Rbeling
Hans Richter	Emil Steger	Anton Bruckner
Margaret Reid	Paul Kalisch	Mary Howe
Emil Fischer	Louise Swecenaki	Attalie Claire
Merrill Hopkinson, M. D.	Henry Holden Huss	Mr. and Mrs. Lawton
E. S. Bonelli	Neally Stevens	Fritz Kreisler
Paderewski	Dyas Planagan	Virginia P. Marwick
Saevnhausen	Adele Le Claire	Richard Burmeister
Arrigo Bolo	Mr. and Mrs. Carl Hild	W. J. Levin
Paul von Jankó	Anthony Stankowitch	Nicla W. Gade
Carl Schroeder	Moriz Rosenthal	Hermann Levi
John Lund	Victor Herbert	Edward Chadfield
Edmund C. Stanton	Martin Roeder	James H. Howe
Henrich Gudchus	Joachim Raff	George H. Chickering
Charlotte Huhn	Felix Mottl	John C. Fillmore
Wm. H. Rieger	Augusta Oström	Helene C. Livingstone
Rosa Linde	Mamie Kunkel	M. J. Niedzielski
Henry E. Abbey	Dr. F. Ziegler	Franz Wilczek
Maurice Grau	C. F. Chickering	Alfred Sormann
Eugene Weiner	Villiers Stanford	Juan Loria
Marion S. Weed	Louis C. Elson	Carl Busch
John Philip Sousa	Anna Burch	Alwin Schroeder
Adolph Hoppe	Mr. and Mrs. Alves	Mr. and Mrs. Nikisch
Anton Rubinstein S. C.	Ritter-Götze	Dora Becker
Paderewski S. C.	Adele Lewing	Jeanne Franko
Richard Wagner S. C.	Frederic Shailer Evans	Frank Taft
Charles Gounod S. C.	Hugo Goerlitz	Veleca Frank
Hector Berlioz S. C.	Anton Seidl S. C.	Furcio Busoni S. C.
Eugenia Castellano	Theodore Thomas S. C.	Frida DeGoble-Asbforth
Henri Marteau	Franz List S. C.	Theodora Pfafflin S. C.
Giose Family	H. Helmholtz S. C.	Caroline Ontberg
D. W. Reeves	Joseph Joachim S. C.	Marie Groebli
Rudolf Gott	Pauline V. Garcia S. C.	Edgar Tinel S. C.
Frederick Smetana S. C.	Emilia Benie de Serrano	Emilio Beati
	Charlotte Walker	Carlos A. Serrano

THE MUSIC TRADE.

This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

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President, MARC A. BLUMENBERG.

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Secretary and Treasurer, SPENCER T. DRIGGS.

EDITORS:

MARC A. BLUMENBERG. OTTO FLOERSHEIM.
JAMES G. HUNEKER. HARRY O. BROWN.
HUGH CRAIG.

BUSINESS DEPARTMENT:

SPENCER T. DRIGGS. R. S. MAXWELL.
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EUROPEAN BRANCH OFFICE:

OTTO FLOERSHEIM, 17 Link Str.,
Berlin, W. Germany.

CHICAGO OFFICE: 226 Wabash Ave.

JOHN E. HALL, Manager.

J. E. VAN HORNE, Assistant Manager.

BOSTON OFFICE: 20 West St.

LEIPZIG, GERMANY: GROSSER HOF, Königstrasse 16.

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ESTABLISHED JANUARY, 1880.

No. 698.

NEW YORK, WEDNESDAY, JULY 26, 1893.

Telephone - - - - 1253-18th.

THE \$100,000 mortgage given by the Blasius Piano Company recently was a security for bonds to be issued. There is a previous mortgage on the factory buildings.

BENJ. CURTAZ & SON, of San Francisco, write to us: "Trade is dull all over the coast, and we are pushing our new six story building as fast as possible; we expect to get in it December 1, 1893."

THE annual meeting of the stockholders of the Weber Piano Company took place on Wednesday, July 19, at the offices of the company, 108 Fifth avenue. All the officers of the corporation were re-elected.

WICKHAM, CHAPMAN & CO., manufacturers of Piano Plates at Springfield, Ohio, write to us: "Western trade has been good up to July 1, but has fallen off some since; but taken altogether we think it better than usual for summer months."

WE learn that the A. B. Chase pianos handled by G. W. Jackson, of Helena, Mont., who recently failed, were bought through Kohler & Chase, of San Francisco, who paid for them. This then signifies that Kohler & Chase are creditors of G. W. Jackson.

R. S. HOWARD, representing the house of J. & C. Fischer, got back on Saturday from the West and left for Boston, whence he returns to Chicago.

THE Jewett Piano Company has its neat and practically arranged factory at Leominster, Mass., in good running order, and will do a lively trade this fall. The Jewett piano has an excellent reputation, and with a lot of active and large Western dealers stands in high favor.

MR. OTTO WESSELL, Mr. Nickel and Mr. Gross, of the piano action firm of Wessell, Nickel & Gross, have added immensely to their reputation by their respective visits to the World's Fair, where they have widely extended their already wide circle of acquaintances in the great music trade. They know what the word "business" signifies.

THE Fort Wayne Organ Company, the makers of the famous "Packard" organs, have been working right along as usual this summer. Judging from the number of concerns that we know have been doing the same thing, we think that there has been more calamity talk than calamity. Let us all pull together and drop the subject. Let us saw wood and saw hard, and say nothing.

PLEASE, for your own sake, try one of those new Emerson parlor grands; just merely for your own sake. You are interested in musical instruments; you are intelligent, and hence you desire to enlarge the scope of your knowledge. You admire good music and the mechanism that aids you to produce it. Therefore we say again: please try one of those new Emerson parlor grands.

IT has come to our knowledge that the system pursued by Hardman, Peck & Co. in their handling of their World's Fair exhibit has resulted in opening up new lines of trade. What this system is we do not know, and probably will not be able to learn, for the firm is not in the habit of disclosing its methods. And that is perfectly proper. But we do know that the exhibit has already paid Hardman, Peck & Co.

WE have recently tested a number of the latest specimens of Conover pianos—upright and grand—and we must most unhesitatingly accord to them a place in the front rank. The tone was truly musical in quality, no metallic interference and no "wooden" detonation being perceptible. The touch had that velvety quality that delights pianists, and the finish was exquisite. That kind of goods must sell.

THE orders brought in by Crosby to the Bradbury, Webster and Henning concerns from his last trip are keeping those factories in good working shape. "There is a divinity," &c.; you know how that operates. Mr. Crosby is a most valuable man, and we believe Mr. F. G. Smith appreciates his work and his devotion to the Bradbury interests. Mr. F. G. Smith, Jr., and wife returned from their World's Fair trip last Thursday.

AMONG minor failures in the music trade, in addition to those already mentioned in these columns, the following are of recent occurrence: Bushnell & Benjamin, of Danville, Ill.; P. T. Peterson, of Escanaba, Mich.; M. C. Butler, Fort Madison, Ia.; W. P. Chapin, Stoughton, Mass.; Ford & Charlton, Omaha; O. H. Hull, Stockton, Cal.; T. J. Koerner, Milwaukee (Mr. Koerner had no reason to assign, as he was solvent, and was induced to do so by an attorney); Peoria Music Company, attached; Ira C. Stockbridge, Portland, Me.; Tomlinson Brothers, Bridgeport. These in addition to the former ones published during six past weeks in these columns makes quite a list, but the sum total of liabilities is not large, and of course neither are the assets.

ATTENTION is called to two illustrations in this issue of the paper of Decker Brothers' upright pianos recently put forth by that firm. They represent in its true sense high art in piano construction. The instruments are on exhibition in the warerooms of Estey & Camp, Chicago.

AS a sign of the times this episode offers an object lesson: We were present one morning last week when Mr. Charles H. Parsons, of the Needham Piano-Organ Company, opened his mail. Like all recent mail it was poor in those contents we most desire to see and possess, but one letter contained a check—mind you, a check—from a piano dealer which took Mr. Parsons' breath away. "Well," says he, "I shall have to investigate this concern; there must be something the matter with them."

NO particular surprise was expressed at the disclosure that the "Art Journal" had less than 300 paid subscribers, and that that publication used only one ream of white paper to print its weekly edition. It seems as if those who advertise in its columns knew this to be the case. There is not another line of industry that would aid in supporting such a small fry concern, even at the low rates asked by the "Art Journal," although its low prices constitute deception and humbug on the basis of its small circulation.

SOME strangers came to town last week, and did some business too. H. P. Ecker, of Pittsburg, was here on some organ business; R. W. Blake came down from Derby to see if the piano manufacturers were feeling as he does; Frank Thomas was in town from Albany hunting up a cheap piano; Carl Barckhoff, the head of the big Barckhoff pipe organ works at Salem, was here about another organ contract; E. N. Kimball, of the Hallet & Davis Company, of Boston, spent one day here. Then there was Morris Steinert, just back from his World's Fair triumphs; and J. B. Woodford, of the N. Stetson & Co. house, of Philadelphia, was here to select some Steinway pianos. Joe Allen, of Dearborn's, Philadelphia, was also here, angry that he could not be at the Chicago Fair instead.

WE desire to state that a Chicago trade publication is doing the correct thing by proclaiming that the Shaw Piano Company, besides making a most artistic piano, is also an artistic advertiser. And yet there may be differences of opinion between people who have made the study of advertising a life and a business problem. Isn't that so? Most certainly. We necessarily agree with those who believe in the artistic merits of the Shaw piano, and yet we might disagree with them as to the character of the advertising sent to us by the Shaw Piano Company. Not that there was anything objectionable in it as to the contents, but the nature of it was foreign to our ideas of advertising ethics.

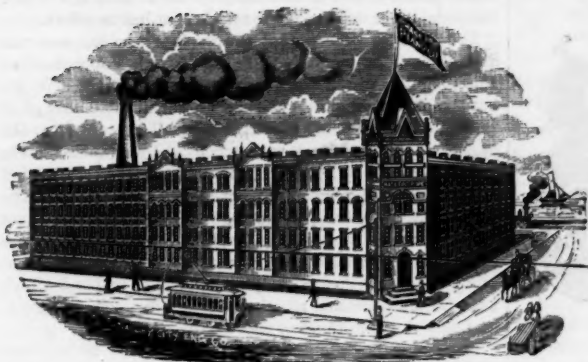
Our most esteemed Chicago contemporary may differ with us in this respect, but we are glad to see that there is no difference of opinion between us regarding the varied beauties of the Shaw piano.

Daniel F. Beatty Arrested Again.

ANOTHER PURCHASER OF AN ORGAN SAYS THE EX-MAYOR SWINDLED HIM.

DANIEL F. BEATTY, ex-Mayor of Washington, N. J., who was indicted and admitted to bail in June last for alleged use of the mails for swindling purposes, was arrested again last evening by a post office inspector as he was about to board a ferryboat at the foot of Christopher street to go to his home.

The complaint against him this time is made by N. F. Sawyer, of Felchville, Windsor County, Vt., who alleges that Beatty sold him an organ for \$50 which was worthless. Beatty was turned over to Deputy United States Marshals Osborne and Adler, who will arraign him before Commissioner Shields to-day.—New York "World."



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH. GRAND RAPIDS, MICH. CHICAGO, ILL.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,
BOSTON.

Warerooms: 157 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

Have you seen
THE NEW
SCALE

STERLING
PIANOS
FACTORIES
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HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest
Toned Pianos in the World. Containing more
Valuable Improvements than all others.

The Best Selling High Grade Piano Made.

EASTERN FACTORY:

PAUL G. MEHLIN & SONS,

461, 463, 465, 467 West 40th St.,
NEW YORK.

WESTERN FACTORY:

MEHLIN PIANO CO.,

Cor. Main, Bank and Prince Sts.,
MINNEAPOLIS.

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The
greatest invention of the age; any radical changes in the climate, heat or dampness
cannot affect the standing in tune of our instruments and therefore we challenge the world
that ours will excel any other.

AUBURN, N. Y.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at WORCESTER, MASS.

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THE MASON & RISCH VOCALION CO. (Limited),
WORCESTER, MASS.

NEW YORK WAREROOMS:

CHICAGO WAREROOMS

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ROBT. M. WEBB. CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

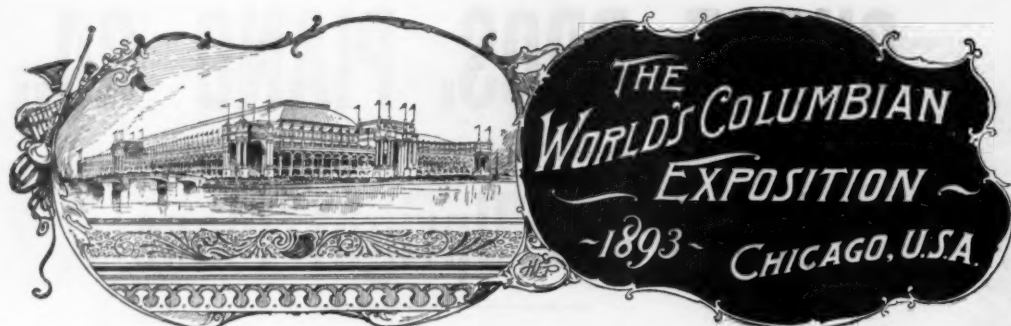
Factory: Brooklyn, L. I.

WOODWARD & BROWN PIANO CO.

BOSTON, MASS.

MANUFACTURES

HIGH
GRADE
PIANOS.



A FOREIGN JUDGE WANTED.

IT is the opinion of the Chicago department of THE MUSICAL COURIER that Mr. John Boyd-Thacher is leaning strongly toward the appointment of a foreign judge for the Music Department of Liberal Arts. The last gentleman to be cabled with an offer for the appointment is Mr. Jos. Barnby, of England.

It seems singular in an American fair that an American judge should not be appointed. So far, every offer which has been tendered by the department having this matter in charge, has been to a foreigner.

Exhibitors Get Signs on Concert Pianos.

It has been decided by the council of administration that pianos which are used in concerts at any of the different places provided for that purpose on the Fair grounds may, if the owners so wish, have placed upon their fronts the name of the maker. This is in direct opposition to Mr. Theodore Thomas' wish, and was only recently decided in favor of the makers.

Who Are and Who Are Not in for Awards.

At this particular time, when everybody is interested to know who is to be the judge of the Music Department, it may be as well to give the names of those houses who have defined their position either for awards, or as not desiring awards, and in addition to that, the names of those houses who have not yet decided as to whether they desire awards or not. The following are the names of the houses—and this is official—who are at present on record as desiring awards: The Brainerd Sons Company, National Music Company, Oliver Ditson Company, Jas. W. Pepper, C. G. Conn, Jos. Rogers, Jr., C. F. Zimmerman Company, S. S. Stewart, J. Howard Foote, John C. Haynes & Co., John W. Banks, Angello Manello, Jos. Bohman, Hartman Brothers & Reinard, F. W. Krelling & Sons, L. P. Wildman, Eugene J. Albert, John Albert, Albert Kreil, August Gemunder & Sons, John Friedrich & Brother.

Those houses in these classes, *i. e.*, classes 926 to 929 inclusive, who have declared themselves not for awards, or who have not declared themselves either way, are Clayton F. Summy, Thompson Music Company, C. J. Heppe & Son, Menckly Bell Company.

In class 930, which includes the piano houses, the following are the names of those who are in for awards: Sohmer & Co., Francis Bacon, Behr Brothers & Co., Geo. P. Bent, Schomacker Pianoforte Manufacturing Company, the A. B. Chase Company, the Krell Piano Company, Wegman & Co., Keller Brothers & Blight, Jacob Brothers, Consolidated Manufacturing Company, Colby Piano Company, A. Reed & Sons, C. Hinze Piano Company, Chas. A. Gerold, Adam Schaaf, J. Evett. Those who are not in for awards in this class, or who have not declared themselves, are the following houses: Everett Piano Company, Julius Bauer & Co., J. & C. Fischer, Hallet & Davis Manufacturing Company, Chickering & Sons, Bush & Gerts Piano Company, Henry F. Miller & Sons Piano Company, Vose & Sons Piano Company, W. W. Kimball Company, Schubert Piano Company, Boardman & Gray, Shaw Piano Company, Chas. N. Steiff, Wessell, Nickel & Gross, Estey Piano Company, B. Shoninger Company, Hardman, Peck & Co., Kranich & Bach, Alfred Dolge & Son, E. G. Harrington & Co., Mehlin Piano Company, Herrburger-Schwander & Son, Ivers & Pond Piano Company, Chase Brothers' Piano Company, James M. Starr & Co., C. Meyer & Sons, Trenton Iron Company, Starck & Strack Piano Company, the Chicago Cottage Organ Company.

Mr. Harry Coleman, brass instruments, is in for awards; J. Howard Foote, for award.

The organ manufacturers who desire awards are: Newman Brothers, E. P. Carpenter Company, George P. Bent, Story & Clark Organ Company, H. Lehr & Co., Columbian Organ and Piano Company, Lawrence Organ Manufacturing Company, Waterloo Organ Company, Henry Pilcher's Sons; and those who so far have not desired awards, or who are doubtful, are the Chicago Cottage Organ Company, W. W. Kimball Company, Fort Wayne Organ Company, Lyon & Healy, Mason & Hamlin Piano and Organ Company, Estey Organ Company, Mason & Risch, Western Cottage Organ Company, Needham Piano-Organ Company.

The Tonk Manufacturing Company and Levi K. Fuller are not in for award.

It will be noticed in the above list that none of the foreign houses are mentioned. The reason for this is, that they are not on record in the official books of the department, and any information about them must be had from the commissioners of the separate nations, which we have not yet had time to procure. It may be said that some of these exhibits will cut a big swath in the mind of the judge, who is yet to be appointed. There are some very magnificent instruments among them; for instance, there are those beautiful Russian pianos made by Becker, Schroeder, Oeberg, and the novelties shown by Mr. Hlavac.

Then there are some very elegant instruments in the German exhibit.

How many of the jury who have already been named or appointed in this department we do not know as yet. Mr. Hlavac is one of them, and the question comes up right here, why Mr. Hlavac should be a juror in a department in which he is an exhibitor? He is a good man; of that there is no doubt; of all the jury appointed or to be appointed, there will probably be no more capable man.

A Novelty Possessing Merit—Phelps' Harmony Attachment.

About four years ago Mr. James H. Phelps, of Sharon, Wis., conceived the idea that if each key of the piano possessed the power when struck of silencing the tones of the two neighboring keys at either side, while at the same time prolonging its own tone after the finger had been removed from the key, until it in turn should be silenced by the subsequent striking of some neighboring key similarly situated, it would be possible to sustain running chords, or an accompaniment played with one hand while chromatic or diatonic scale passages were being executed with the other hand, and the music would be free from that discordant blur or blending together of inharmonious tones, which always characterize the use of the forte pedal, especially when injudiciously managed.

Having a knowledge of the scientific theory of harmony and chords, investigation soon convinced him that if this could be accomplished, almost any piece of music could be executed with the pedal, down from beginning to end, with good musical effect, and he resolved to attempt it. With the aid of a carpenter he manufactured all the flanges, levers, springs and other necessary parts, and applied them to the action of his piano. As a complete illustrated description of this attachment has been published, we simply state that it is so constructed that when the pedal is depressed the dampers are not removed from the strings, but as each key is subsequently struck its own damper is locked open by the upward movement of the rear end of a horizontal lever centrally supported on a flange attached to the lower rail, the lever being actuated by a jack spring, and engaging with the lower end of a wire extension projecting downward from the damper lever.

Each horizontal lever extends forward between its own sticker or abstract, and the abstract for the next adjoining key at either side, and these abstracts are provided with laterally extending wire arms so arranged that when a key is struck it will permit its own lever to move downward in vestige of discord from an artistic performance, yet the fact that the public might in the future be spared the painful necessity of listening to a mass of discordant combinations, whenever an inexperienced pianist essayed to hold down the forte pedal indiscriminately, was a very important consideration.

Being of an ingenious temperament, well versed in the principles of mechanics, as well as in the laws of acoustics, as evidenced by his having previously made numerous mechanical improvements in other fields of labor, he soon evolved in his mind that simple device known as the Phelps harmony attachment; and what at first thought appeared to be a visionary scheme, he soon reduced to a practical fact.

After a careful examination of the patent office reports he determined to put his plan into practical operation, thus permitting the rear end to rise and engage with its damper extension, but lift the forward ends of either of the two adjacent levers at each side, thus depressing their rear ends and permitting their dampers to close. By releasing the pedal at any time all these levers are restored to a hori-

zontal position, and all the dampers are closed, and when the pedal is not depressed the attachment has no effect.

The inventor reports that the result of the first test was a revelation, for not only were the discords suppressed as anticipated, without the necessity of working the pedal, but the piano had undergone such a remarkable change in tone that it was plainly discernible by all present from the moment the first chord was struck, and was immediately commented on and an explanation sought. Investigation soon disclosed the fact that when a key is struck with the forte pedal open, the pulsations of the sounding board set every string in the piano in audible vibration, and an impure tone is produced and sustained, but when the harmony pedal is depressed only those strings respond which have been struck, and all others remain damped and silent, and only the pure tones of those strings are heard.

Moreover, the sounding board can respond to the tones of a few harmonizing strings with greater freedom and a sweeter and more sonorous effect than when forced to vibrate to a multitude of interfering tones at once. It was also observed that when the forte pedal is worked it does not completely silence the strings, especially in the bass, and these inadvertently continued sounds also seriously interfered with the sounding board in the performance of its proper functions, and added considerably to the dissonance occasioned through the use of that pedal, but when the harmony pedal is used all the dampers remain against the strings except the ones it is desired to hold open, and perfect damping of all other tones always ensues.

Any one of these four important points of superiority, less discord, improved tone, perfect damping, or the simplification of the art of pedaling, is a decided step in advance, but when all are combined, together with a wonderful legato effect, not attainable with the forte pedal, and other minor advantages without any counterbalancing disadvantages, it was simply astounding, and when it was afterward demonstrated that the attachment did not interfere with the action a particle it seemed almost miraculous.

In February, 1892, the first five pianos containing this improvement were manufactured by the Malcolm Love Piano Company, at Waterloo, N. Y., the actions having been made by Wessell, Nickel & Gross, under the personal supervision of the patentee, and since that time 4 action factories, 6 piano factories, and 1 hardware firm have contracted to manufacture or use the same on royalty.

Interesting to Pass Holders.

This notice from Mr. Horace Tucker, superintendent of the Bureau of Admissions, is interesting to employees of houses who are at work on the Fair grounds as well as those who having passes are away for some time. "Your passes must be inspected before August 1 or they will be dishonored at the gate of admission." We print the notice entire that all classes of pass holders may take warning and have their passes examined in time.

An Interesting Exhibit.

The exhibit of Herrburger, Schwander & Son consists of two complete upright actions and two complete grand actions and twelve models of grand and upright actions. Of these the Style C, grand action and junior upright action are the recent invention of Mr. Herrburger. Both have already been described fully. The very latest invention of Mr. Herrburger is an improvement in the Grand action which can be applied to either system, B or C. It is a device by which the tension of the repeating springs may be regulated without removing the springs or displacing any of the parts. It is done by screwing up or down a threaded stem which rests in the rider and passes between the repeating levers and hammerflange. The invention is simple and effective.

Another feature of the improvement is that the repeating spring is so arranged that it is absolutely free from noises. It rests upon a flange, which is centred to the repeating lever and which swings with the motion of the spring.

William Tonk & Brother, who are general agents for the Schwander, report great success with these new actions. Many of the leading piano manufacturers are using them.

Fire in Manufactures Building.

A fire on the roof of the Manufactures Building last Thursday evening showed how impossible it is to get ladders and other fire apparatus to the roof of that structure. A rocket fell through one of the glass skylights and ignited the canvas screen underneath. The inflammable stuff burst into flame and the whole expanse of bunting was in danger. The building being finely decorated with flags, streamers, &c., a fire would run rapidly around the whole top of the building, and the ignited mass falling would have done awful damage. Three firemen climbed to the roof by the aid of the iron girders and extinguished the blaze. The act was a perilous one and provoked much applause. Marshal Murphy led the men.

The Vocalion Organ.

The following letter, although dated some time back, coming from such a high source is still worthy of reproduction. The gentleman writing the letter should see the great advances made in the vocalion in the last few months

and his praise would be so great that paper could not adequately express it. The letter follows:

Messrs. Mason & Risch:

GENTLEMEN—I have followed with deep interest the development of your marvelous instrument, the vocalion, and considering the difficulties you had to overcome I frankly confess my astonishment at the magnificent success which has crowned your efforts and investigation. It has long been known to science and had been a matter of class demonstration for years that the tones of a brass reed may be qualified by the employment of resonance chambers, but I venture to say no one imagined the extent to which this principle was applicable until your firm demonstrated the fact by the creation of a new musical instrument, which has become the legitimate rival of the pipe organ.

The mechanism by which you have gained a complete mastery over the complex vibrations of the reed, enabling you to quench the undesirable and inharmonic, while reinforcing the required and molding them into any desired tone tint, is extremely simple and efficient; this is an achievement of scientific merit of which you may feel justly proud, and furnishes another illustration of the fact that discovery and improvement lie in the path of the study of what already exists perfected in nature. Thus the study of the mechanism of the ear furnished the idea for the telephone, and the study of the mechanism of the tone producing apparatus of the human voice and the laws which govern it led, in the hands of your firm, to the construction of the vocalion.

Listening to the rich, pure, powerful diapason tones of the vocalion, one is tempted to ask how you have succeeded in packing away in so small a compass the whole complement of pipes belonging to a pipe organ; incredible does it seem that these liquid tones do not at all proceed from pipes, but are molded out of the snarling tones of brass reeds.

An appreciative public will not fail to honor by its patronage the energy, perseverance and thought expended in constructing an instrument which is a guarantee of enlarged intellectual enjoyment.

Yours very truly,
E. HAANEL, Ph.D. (Breslau), F.R.S.C.
Professor of Physics, Syracuse University.
SYRACUSE, N. Y., September, 1891.

The Pilcher Organ.

In the great Pilcher organ in Section I, Manufactures Building, the tubular pneumatic couplers have been a matter of admiration for some time past. Every organist that plays on the noble instrument notices the many and ingenious arrangements that help him. There is no more ingenious thing around this fine instrument than those same couplers. This system is fine. We quote from another source in regard to these couplers:

"In the coupling system the wind is introduced directly into the channels of the organ coupled, no flap valves being used to check the back action of the wind, the key valves performing the double function of supply and check. As the 'wind retarding flap valves' usually introduced are discarded, and no additional working parts are brought into operation in this system, the response of the organs coupled is absolutely simultaneous.

"Heretofore the use of sliders for operating pneumatic couplers has been considered indispensable, but in this system these have been entirely done away with; the wind in the coupling channels being controlled by valves which allow of no escape of wind, and can always be relied upon for positive action.

"The simplicity of these couplers allows of their introduction in unusual numbers, and by their use the power of the organ is largely augmented, and a greater variety obtained from a given number of stops than is possible by any other means.

"The application and use of these couplers do not increase the resistance of the key touch, as might be supposed; as even in the largest organs the action may be made as light as that of a piano.

"Special attention is directed to the quickness of response and delicacy of the tubular action, which they claim can not be excelled."

Colby Piano Company Matters.

The Colby Piano Company, who had just recently made an arrangement with Mr. A. J. Friedenrich at the Fair, were obliged to dispense with his services on an urgent request for him to come to San Francisco, his old home. Mr. W. J. McCarter, from Erie, Pa., who is also one of the stockholders of the Colby Piano Company, is now and for a limited period of time representing the Colby Piano Company at the Fair. This is of course a change for the better, no disrespect intended for Mr. Friedenrich, on the hypothesis that a principal can always represent his concern better than a salary man. The Colby Piano Company have never been without capable representatives at their booth; they have made a good record for themselves and their instruments, and there is scarcely a doubt that they will receive the full benefit in the future for the efforts which they have made. Everyone knows that the Colby pianos are very reliable instruments. Throughout this country they have a fine lot of agents, and in Chicago they are ably represented by the house of Julius N. Brown Company.

Estey.

The time-honored name of Estey is receiving additional lustre from their fine World's Fair exhibit. Their booth, located on the principal aisle of the Manufactures Building—Columbia avenue—is one of the handsomest on the grounds. Inside are some of the most artistic cases ever turned out of any factory. The Estey Organ Company have "done themselves proud" in the matter of a fine display. Their organs are most beautifully cased, the carvings of which are veritable triumphs of the wood workers' art.

In tone they are of that quality for which the Estey years ago acquired fame. The pianos from the Estey Piano Company are also very fine. In construction of case they have evidently tried to excel, while in tone they have arrived at a high point of excellence. Crowds of people visit the exhibit daily, and the honorable name of Estey is on all tongues. The house can be proud of their exhibit.

Chase Brothers' Grand Piano.

The Chase Brothers' grand piano was used at the opening of the Brazilian pavilion last week. These fine pianos are getting great prestige during the Fair season as they played frequently. The instrument is its own indorser.

A Judge of Awards.

Mr. Alex. L. Williams, treasurer of the Astoria Veneer Mills, New York, has been chosen judge of awards on foreign and domestic woods in the Forestry Department. This is a good appointment.

THE AWARDS.

UP to the time of this writing (July 23) nothing is definitely known in the Department of Liberal Arts at the World's Fair respecting the firms in the piano and organ exhibit that are classed as doubtful on the question of awards. Some of the houses have signified their purpose to exhibit only, and others have decided to enter for awards, but a large number are undecided as late as this, the end of July. No intelligent reply can be secured to any questions pertaining to this condition, nor are the rules and regulations on the subject obtainable.

It is generally understood in the trade that those firms which are now entered as exhibitors only will have the privilege to alter their application and enter for awards. Whether those who have entered for awards can pursue a like course is an open question. For particulars on this interesting situation we refer to the World's Fair article in this issue of the paper.

THE JUDGE.

THE judge of the piano department of the World's Fair is still a hypothetical individuality, whose personality is of deep interest to those who are interested, as Abe Lincoln would have said. Forty-four national commissioners are in favor of a judge, but they do not know who he is; neither do we. But as soon as Mr. Thacher announces who the judge is to be, and after his confirmation by the National Commission as a matter of form, we shall all know who he is even if we all do not know him.

A SPECIAL advertisement in this issue shows to our readers how handsome the booth is erected by the Vose & Sons Piano Company, of Boston, at the World's Fair. There are handsome pianos in that booth, too, and the investment which the World's Fair participation represents will pay the Vose house, because they demonstrate through it, in addition to former demonstrations, that their pianos are among the best in the market to-day for dealers to handle.

THE Edna Piano and Organ Company, of Monroeville, Ohio, writes to us: "We have the only genuine piano cased organ on the market. It has a perfect piano appearance and finish and, unlike others, a most complete stop action. We are running our factory full force and full time. Have not lost a day and do not expect to. The demand for our piano cases and style F are such that we can scarcely supply the trade. We have not required the services of a traveling man this year, as our mail orders and the work Mr. Price himself has been able to do have taken up the entire output. We frequently receive inquiries both in this country and from Europe stating that our advertisement was seen in THE MUSICAL COURIER, which shows that it is not misplaced. We watch for each issue of THE MUSICAL COURIER, as we always get the latest news in it dished up in the best style. The Edna organ is right in it."

SOMETHING should be done immediately by all firms selling pianos at retail to come to some settled plan of action regarding the prices to be allowed for second hand square pianos, taken in part payment on uprights. There are sections of this country where square pianos are practically unsalable, and yet the competitive struggle gives them a false value in the allowance made for them. Unless

something is done in this vexing feature of the piano trade everyone in it will suffer. Most of these second hand squares must be repaired and put into presentable shape, and when the real costs of them are taken into consideration, on a proper business basis, the transaction frequently represents no profit at all. This should all be stopped.

THE ILLINOIS PIANO TUNERS.

They Listen to an Address by Mr. Albert T. Strauch.

THE National Association of Piano Tuners of Illinois held their regular bi-monthly meeting in Chicago on July 17.

There was a large attendance drawn together by the announcement that Mr. Albert T. Strauch, of Strauch Brothers, the renowned action makers, of New York city, would deliver an address.

After the regular business meeting, the president, Mr. B. F. Carr, introduced Mr. Strauch.

Mr. Strauch's Address.

Mr. Strauch, who was most cordially received, spoke as follows:

MR. PRESIDENT AND GENTLEMEN: Permit me to express to you the keen appreciation of the compliment paid me by your invitation to address you this evening.

I do not feel as though I am a stranger among you. I have heard a great deal of your association and the good work it has done, and we are both working for the same purpose, namely, to improve and elevate the American pianos above all others.

The great advances made in our American pianos since the last World's Exposition in this country have been due to the ingenuity, skill and united efforts of all engaged in the various branches of piano manufacture.

Piano actions being the branch I am interested in I take great pleasure in addressing you on this subject, and have brought with me some models and parts to use for illustrating.

The manufacture of piano actions, both grand and upright, as carried on to-day, has been brought to the height of a science as well as an art.

A science, in that through study and experiment we have arrived at the fundamental principles and rules governing the work.

An art, in that we are enabled by reason of this knowledge and experience gained through work, hard and never ceasing, to so apply these principles and rules as to produce the most perfect results in the three objective points of a perfect action, an easy, free touch, rapid and accurate repetition and durability.

The fundamental principle of an action, grand, upright or square, is the circle. Each action, no matter how simple, has two conflicting circles, and it is the harmonizing of these circles in their movements that constitutes the art of the action maker, for in their perfect and harmonious action lies the results to be obtained in touch and repetition.

An examination of the grand and upright models before us shows us these two circles moving in opposite directions in four positions, the key describing the first, the wippen the second, the fly the third and the hammer the fourth. Yet in these four positions the circles are so brought together as to allow of the greatest freedom and rapidity of action with a minimum of friction, so small in fact that it is impossible for it to be felt by even the most delicate touch.

And now let me give you an idea of the method of manufacture. Experience has taught us that of all woods most fitted for use in actions our native rock maple is the best. This is carefully selected at the mills, there cut and piled in open air for at least two years to become properly air dried, the best method of lumber drying. It is then brought to the factory and put in the drying rooms, where it lies for about three or four weeks in a temperature of about 165 to 180 degrees.

It then passes to the machines, where it is cut in lengths, trimmed and planed preparatory to being glued up for moldings. Using as we do these different grains of the wood, namely, silver, half-silver and straight, great care is here given to the proper selection of the wood with reference to the grain for the particular part of work for which it is to be used, careful attention being given at the same time to the matching of color and figure.

After being cut up again in the proper widths for moldings it passes to the molders, through whose machines a single piece has to go from two to eight times before being finished.

From here it goes to the machine floor, where the different moldings are cut, bored, frayed and grubbed.

Special machinery has been designed for the various processes of this class of work, so that when each part is finished it is interchangeable in the most perfect sense of the word, thus aiding the piano manufacturer in his factory and the tuner and the repairer on the road.

The work is now ready for assembling and finishing, and is taken to the several departments on the finishing floors, where is done the bushing, covering, pinning, frame making, setting up and finishing.

In these departments must be the most skilled and experienced men, as no matter how perfect the work may have reached them, so delicate do the operations now become that the slightest inaccuracy will spoil the entire work beyond repair.

To follow the work in a detailed description of the various processes and hands through which it passes without seeing it done would only be wearying to you and without benefit.

There are, however, some parts which are of more than ordinary interest to the tuner and repairer, chief among which is the bushing. On this subject I would like to speak in particular.

I have here a few materials used in bushing to illustrate the method, and I shall feel that I have not wasted your time if it will be the means of aiding you in your work.

The first operation through which this flange passes is called stringing. A piece of cloth is torn in such a manner that the two sides just meet in the hole, fitting it snugly. This is drawn full of flanges and then passed to the gluer, who with a piece of wood or metal applies the glue.

Taking a small portion on the stick it is repassed over the cloth, thus taking off all surplus glue. The flange is then drawn along on the glued surface of the cloth and the following ones treated the same way.

These strings of flanges are left to dry, then cut apart, trimmed out and needled.

A tuner often finds in repairing a piano a few flanges with bushing worn out, and having no flanges in his bag that will fit, or none at all,

is at a loss what to do. Worn out bushing can easily be fixed by using a few strings of cloth of various sizes, taking off the flanges, pushing out the bushing, reaming out the hole and rebushing—all done at a small cost and very little loss of time to himself. Great care, though, must be exercised in removing the old glue from the hole, or one side may be made larger than the other, causing the hammer to shake. After the flange is bushed take your needle, which should be one size larger in diameter than your pin, pass it back and forth through the bushing till the pin can easily be pushed back and forth with the finger. Then it is ready to replace.

Where flanges are swelled on old actions, I would recommend the use of the needle in opening up the bushing rather than wetting, it being more certain and lasting. Never in any circumstance would I advise the use of either water, kerosene, benzine or oil, as you run the risk of ruining flanges beyond repair. If you must wet, use alcohol, and that very sparingly.

The matter of oil reminds me of the means a tuner once used to soften up hammers. While tuning a piano a lady said that the tone was too harsh and asked if he could soften it. He said yes, and asked if she had any sewing machine oil in the house. She brought it, when he proceeded to oil the hammers from bass to treble. It worked well for a time, but the after effect can better be imagined than described.

The one thing giving you the greatest trouble will be where mice have visited a piano and taken up housekeeping in it. Having secured a corner lot in some comfortable place under the keys, Mr. and Mrs. Mouse proceed to build a house with material they find there at hand. The first thing they generally confiscate for building purposes is the bridges. Then follows a call upon the piano manufacturer by the lady of the house, who complains that the piano is out of tune and there is something wrong with the action. The tuner goes, and having located the trouble does not know whether to send the action to the action maker and have the work done or do it himself. The quickest and most economical way is for him to do it himself. Get a set of bridges from an action maker and cut them to the length of each butt. Take the butt in hand, clean off the glue on the top, cut a flat surface on front of shank about a quarter of an inch long, then put on a little glue and press end of tape down tightly on top of butt as well as up the front of shank.

If stickers or fly squeaks, making a noise through blacklead being worn off, a little blacklead, tallow or powdered soapstone put on a piece of soft wood and rubbed on end of part will remedy the evil.

For general repair work all such articles as felts, cloths, bushing cloths, in shape for use, bridges, springs, centre pins, hardware, screws, &c., can always be had from stock at an action factory.

In ordering extra parts, such as flanges, &c., it is always best to send the part as sample, to insure having the part exactly duplicated. This holds especially good with reference to old pianos.

And now in conclusion permit me to say a word in praise of your organization. It is in the hands of such men as you that the piano rests after leaving the factory, and on your experience and knowledge will the future value of the instrument depend. In cities like Chicago, New York or Boston, where men have the opportunity of learning in factories, as you all have, tuners become men of practical experience; but in small towns away from manufacturing centres, where men make themselves, the results are generally disastrous. An illustration of this kind recently came to our attention. Two repairers had the job of moving a square piano in a country town. In doing it they dropped the case and in some way broke the bottom, displacing the action and moving it toward the bass. It struck one string of the adjoining note. Not knowing how to fix it they sent for a friend to come and help them out. When he arrived and looked over the piano he told them, "Tune up the lower string to the pitch of the higher. Never mind about the fellow following you; that's his lookout. Tune her up, get your money and get out." So tune her up they did. The lady of the house was highly pleased. When the piano again had to be tuned another tuner was called in. He could make neither head nor tail of the matter, and the old tuner had to be called in. After berating the previous tuners as no good, &c., he went to work and tuned it to the entire satisfaction of the people of the house. He has now a steady customer and they were his walking testimonial!

Such are the class of men which your organization wants to reach, both the one who said "Tune her up" and the one who "tuned." Expeditors may work for a time, but the people are now rapidly beginning to understand a piano, and the results of such methods as these will create a distrust of your whole body.

The methods of your organization are worthy of the highest praise and commendation, and I have only words of approval for the means you are using to strengthen your own knowledge and gain the experience of specialists in all branches. You can be justly proud of being the leaders in this manner of instruction.

Mr. Strauch illustrated his lecture with models. The association listened to him with the greatest interest, and he was frequently applauded. When he had finished speaking many of the tuners present plied him with questions as to the best means to remedy this or that defect. These were all satisfactorily answered, and much valuable information of a practical character given.

The meeting enthusiastically offered a vote of thanks to Mr. Strauch for his courtesy.

The Illinois Association of Tuners, which was established through the suggestion of its present secretary, Mr. Edward E. Todd, is already in a flourishing condition.

"Its aim is to elevate the profession of piano tuning as a fine art, to insure the musical public competent service, and cultivate good fellowship in the profession."

▲Clark, Wise & Brother have transformed their well appointed store into a most charming and attractive establishment. At the opening on Saturday night their numerous friends crowded the rooms, listening to the music rendered by a select orchestra, supplemented by the performance of an Aeolian organ and a number of fine musical boxes. Entering the main entrance, the visitor gets a good view of the entire establishment. The rear of the premises is devoted to an attractive display of pianos and organs of the best make, and musical instruments of all makes and kinds greet the eye on every hand, while the south wall is covered with racks well stocked with sheet music. Clark, Wise & Brother have been long established in the trade in this city. They are well known and deservedly popular. In their new and elegant quarters they will no doubt get a liberal share of the trade to which their enterprise and courteous way of dealing with customers entitle them. The firm now has the agency for seven of the best pianos in the country. For the opening on Saturday night a general invitation was sent out by them to their patrons, and a fair estimate shows that over three thousand of their friends and well wishers visited them that evening. Over a thousand copies of a souvenir march, composed by N. Clifford Page, were presented to the lady visitors to the store.—Oakland, Cal., "Tribune," July 28.

A Blaze in Ditson & Co's.

ON Thursday night, July 20, a serious conflagration occurred in the building occupied by Ditson & Co., at 867 Broadway. The origin of the fire is at present purely speculative. As near as can be determined it started on the third floor of the building, about midway of the room. It followed the stairway to the fourth floor. The destruction on both the third and fourth floors was complete.

It was due to the efficiency of the fire department that a thorough destruction of the entire building did not take place, as the fire had obtained some fifteen minutes' headway at least before being discovered, and this progress was made in the midst of light, inflammable goods, wooden musical instruments, the material of which would be absolutely dry.

From the condition of the stock and woodwork of the two floors the fire must have burned furiously. Fortunately the room where quite a quantity of varnish is stored, used in their repair shop, was untouched, although on the fourth floor the work of the firemen was so rapid and effective that the fire did not penetrate to the oils and varnish, a very fortunate circumstance.

The loss cannot be estimated until invoices have been consulted. The third and fourth floors contain the reserve stock of Ditson & Co. in musical instruments and publications. Although the destruction was complete, the adjustment of stock can only be arrived at from the invoices, which will take several days.

The stock of the first and second floors was damaged some by smoke and water; not so seriously but what business is being continued.

Mr. Charles Ditson thought that within a week a statement could be made of the loss.

Nervous Pianos.

"WAVE sound! That piano don't need tuning? Fiddlesticks!"

This was the remark of a lady who had been complaining about her piano, a costly instrument which she had just recently purchased and which had given her no end of trouble. It had been unsatisfactory since the first day it had been set up in her house, though she had been perfectly delighted with it in the music store. It had been out of tune from the first note struck after it had been set up in her parlors. The trouble, however, seemed to be due almost entirely to one key. She had complained and the piano tuner had been sent out. He had gone over the instrument carefully and had pronounced it in perfect condition.

The next day she was complaining again, and a second time he went over the instrument more carefully than before, but he could see nothing, and again pronounced the piano in perfect tune and order. Again she complained, and this time she expressed her opinion of the tuners in very uncomplimentary terms. They did not know their business, she said. They didn't even know when a piano was in tune, and couldn't tell a note out of tune unless it was in a perfect jangle. The poor tuner wasn't around, or his finer feelings would have been very much hurt by the cutting up he was receiving. It was the salesman who had been the sufferer, and he had ventured the opinion that the trouble wasn't with the piano, but with something about its surroundings.

"Well, madame, I don't know anything about tuning," replied the salesman, "but I will venture that I can fix your piano, and I won't touch it except to run over the keys."

The lady didn't believe it, but said if he thought so he had better go out and try it. The salesman did go out that afternoon. Running over the keys he quickly realized that there was cause of complaint, but at the same time he was more confident than ever that he was right, and that the trouble was not with the piano itself. He examined everything about it, that is externally; then ran over the keys again, meanwhile listening and looking around the room as if examining the furniture also, or possibly making a mental calculation as to what it cost.

"How do you like the furniture?" asked the lady, somewhat irritated.

"Very pretty," was the reply, "but you will oblige me by running over these keys awhile."

The lady did so somewhat reluctantly, and was still more annoyed when the gentleman began to pose slowly around the room. Finally he stopped by the folding doors and pulled one out.

"Ain't there sound enough here without closing the doors?" she asked, at sea as to his intentions.

"Yes, but I think that I've found the cause of the trouble, it's in this door," he replied, not noticing her impatience.

"Please run the scale again. Yes, it's here."

Then pulling the door out and pushing it in again, he tightened a couple of screws and returned to the piano to run the scale. The trouble had vanished as if by magic. The lady was nonplussed. She did not know what to say. But she has often since laughed at the idea of having a piano seller fix the folding doors in her residence.

Speaking of the case the salesman said that this was the cause of a great deal of trouble. People couldn't understand it. "Here," he said, "stand here and hold my silk

hat in this way, the thumb on the inside of the rim." Then he began thumping on one after another of half a dozen keys. "Do you feel anything?" Yes, when one key was touched there was a vibration that tingled like a slight electric shock, but it entirely disappeared when the key next to this certain one was touched.

"That," he added, "is an illustration of my own, but it is in line with the wave theory. I do not know any more about tuning a piano than I do about making a piano, and when I start out to see what is the matter with an instrument I go upon the theory of wave sympathy entirely. If you go rabbit hunting you look for rabbit tracks, and if you find them you follow the tracks. When the tuner is called to a piano he looks for the trouble in the piano, but when I go I look for rabbit tracks, something entirely foreign. I survey the situation, and then start on a smelling expedition to find the object in sympathy with the affected key. The effect frequently gives me the direction, and having secured this I have only to go ahead, when I am as certain to bring up with the object as a detective is when he once gets a good hot trail of a criminal."

An amusing incident of the wave sympathy occurred to a St. Louis gentleman who at the time was engaged in business in Detroit. "I had," he said, "sold a very fine piano to a gentleman about 200 miles out of the city. He hadn't had the instrument but a few days until he began writing complaining letters. Something was loose in it, he said, and he had had a country tuner at it, but could not locate the trouble. I wrote him that there couldn't possibly be anything the matter with his piano; that it was perfect when it was shipped and set up in his house, and that there must be something in the surroundings that caused the rattling sounds. He was persistent in his complaints, and I suppose we exchanged half a dozen letters on the subject, the correspondence being cut short by the appearance of the gentleman in the store one day.

"Don't you think I know what I am talking about, or do you doubt my word?" he asked very angrily.

"I don't doubt your word," I replied, "but I think there is something you don't understand, and if you study the trouble you will find its cause is entirely foreign."

"He couldn't believe this, and it was finally agreed that I should go out and look at the piano. If the trouble was not with the instrument he was to pay for my time and expenses. I went home with him, and located the trouble in a very few minutes. It was all in an inside shutter, and as soon as it was fixed the piano was all right. It cost the man something over \$28 to find this out, though if he had proceeded on the wave theory he could have discovered it himself."—St. Louis "Globe Democrat."

The Automaton Piano Company and the World's Fair Commission.

THE true inwardness of the trouble at present existing between the Automaton Piano Company, of New York, and the World's Fair officials was given to a representative of THE MUSICAL COURIER and is as follows:

The trouble came about through a discharged employé, one who had charge of their exhibit at the World's Fair and who did not give satisfaction.

It was supposed that after being discharged, and to cause trouble to the Automaton Piano Company, he went to Dr. Peabody and made the statement that the pianos on exhibition were makes of the seceding firms and not of the loyal exhibitors.

Dr. Peabody at once notified the Automaton Company that all pianos not of loyal exhibitors must be removed.

The Automaton Company wrote Dr. Peabody that the only piano in their exhibit made by a seceding firm was the grand of Decker Brothers, and that that special instrument had been ordered at the time Decker Brothers were entered among the exhibitors.

It took longer to fill the order than it was expected and the instrument was not ready till after the fair was opened.

Thinking that this special make of instrument was the bone of contention the name was taken from the fallboard.

As far as the other pianos were concerned they were the property of the Automaton Piano Company, and on the fallboard reads: "Manufactured expressly for the Automaton Piano Company." No maker's name mentioned.

The Automaton Piano Company took the ground that the instruments were their own, ordered expressly for this exhibition and in which at great expense they had had their attachment placed, and to remove them would not only completely destroy their exhibit, but involve them in great pecuniary loss as well. In removing the names from the fallboard they had fully demonstrated that the object of the exhibit was the display of the automaton attachment and it was not their attention or purpose to advertise any make of piano.

Dr. Peabody refused to accede to their arguments, and ordered all pianos not made by exhibiting firms removed.

The Automaton Piano Company instructed their lawyers, Weigley, Bulkeley & Gray, of Chicago, to notify Dr. Peabody that if the exhibit of the Automaton Piano Company was disturbed the World's Fair officials would be held responsible for any loss accruing, and an injunction to this effect was served.

Further developments will be watched with great interest among the trade.

OBITUARY.



ROCOCO CASE, GILT.
(Designed and manufactured by Decker Brothers, New York.)



LOUIS XVI. CASE, PRIMA VERA.
(Designed and manufactured by Decker Brothers, New York.)

THE HOME CREDITOR.

A RECENT failure—well, we might as well say who it was that failed—the failure of Weaver & Williams at Olean, N. Y., has aroused considerable discussion by correspondence and otherwise, due to the fact that this paper gave expression to certain favorable sentiments regarding the unfortunate assignors. It was known that the firm failed once before—some six or more years ago—and that on that occasion, just as on this, the merchandise creditor was sacrificed to the home creditor. One house writes to us that the firm does not deserve the sympathy extended by THE MUSICAL COURIER; another house writes that after the first experience they came to the conclusion that in 99 out of a 100 cases it is the home creditor who gets all there is left, while the merchandise creditor gets left; and two other creditors who happened to meet by accident in the office of THE MUSICAL COURIER discussed the situation and concluded about the same: "Oh, the Lelands! the bankers who accommodated the Olean house! will get all there is."

There is a great deal to be said about this, but we should like to ask whether there is any well posted man in the business who sees any other prospect ahead for a dealer than bankruptcy if he is necessitated to "shave" his paper to meet all or a portion of his bills payable? There is not a bank or a banker in this country to-day (unless the parties are related or have mutual business interests) that does not charge "shave" discounts in taking the kind of paper or the kind of collaterals the average small country dealer offers. In one way or the other the bank or banker gets more than the legal rate.

How then can the dealer exist? The great profits of 10 and 20 years ago are no more; competition killed them in a natural manner, and this is the case with both dealer and manufacturer. In addition, the time limit of payments has become abnormally distended, and where formerly a piano or organ had to be settled for in one year or one and a half years, we have driven right into the English Three Years' Payment Plan, the only difference being that we do not call it so.

The bank or banker knows exactly what the character of the collateral is which the dealer offers; the cashier knows all these small storekeepers and farmers and small manufacturers in the community and section where the dealer operates. He knows all the ins and outs, and that is really his business capital—this knowledge of the people of the environment. He takes a day or two to look through the instalment papers, and he knows very well that some of these purchasers are not entitled to credit and were not in a condition which entitled them to assume such obligations, and he reflects upon it and concludes that the instalment paper is in reality a chattel mortgage that makes the transaction pretty safe, as the instrument can be pulled in in the last extremity.

In order to keep his credit intact, the dealer frequently takes the cash belonging to his merchandise creditors to pay on instalment accounts deferred by the purchaser. This is in cases where the banks or bankers do the collecting themselves.

The moment the pinch comes the whole fabric tumbles, for in the meanwhile the moneyed institutions have not only "shaved" all the profits from the mercantile countenance, but have secured themselves beyond all peradventure in dozens of ways. Liens, mortgages, chattel or otherwise, transfers, bills of sale, private agreements, bonds of some nature or other, according to the forty-four different State laws we have in our blessed country (and, by the way, there are times when we discover how greatly we need a National Bankruptcy Law), and many other methods have been applied to make the claims against the dealer dead sure as against those held by his merchandise creditors 400 or 800 miles away.

It must not be forgotten that the home creditor is really at home and nearest to the dealer, and has that advantage over the distant creditor. Being on the spot he carries his point before the distant creditors are advised of the failure, and this in the nature of things cannot be avoided. In many cases the legal documents have been prepared weeks ahead and only require filing to make them operative. This gives the home creditor his greatest of all advantages.

There is another point also to be observed. The dealer who has his family and his business fixed in a community generally has good standing, and his store, because of its being a place where music is heard, attracts the best people. His family extends

its list of acquaintances and he his list of business friends and associates. While he can afford to suffer some odium in the estimation of the distant merchandise creditor, he does not care to incur such a sentiment on the part of his immediate and daily surroundings, feeling as he does, particularly if he is an honest man, that the failure itself is a sufficient punishment to endure at home. To increase this by offending his home creditors for the benefit of his merchandise creditors is expecting considerable sacrifice. Such is human nature, and it cannot be changed. If the bankrupt be a rogue it certainly is in his interest to assuage his home creditors at the expense of his merchandise creditors, for to them at least he can make it appear that his intentions were honest, and he also speculates upon them to aid him in reopening his line of credit with new houses, which they frequently do for the purpose of making up whatever losses they may have incurred.

We therefore conclude that there is no remedy for putting the home creditor on a level with the mer-



Have been chosen by the official commissioners for the following state and foreign buildings at the World's Fair:

Arizona.....1	California.....1	Delaware.....1	Florida.....1	Idaho.....1	Illinois.....1	Indiana.....1	Iowa.....1	Kansas.....1	Kentucky.....1	Michigan.....1	Minnesota.....1	Missouri.....1	Montana.....1	Nebraska.....1	Nevada.....1	New Mexico.....1	New York.....1	North Dakota.....1	Ohio.....1	Oklahoma.....1	Rhode Island.....1	South Dakota.....1	Texas.....1	Vermont.....1	Virginia.....1	Washington.....1	West Virginia.....1	Wisconsin.....1	Wyoming.....1	Yonkers.....1	Zoo.....1
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Total, 55 "Crown" Pianos, 11 "Crown" Organs.

About twice as many as of all other makers combined and several times as many as of any other one make.

GEO. P. BENT, 323-333 S. Canal St., Chicago.

chandise creditor. As one of the large creditors of Weaver & Williams said to us: "Let it go; the Lelands have it. We are not going to throw much good money after bad, and, moreover, we are not going to lose valuable time."

Yes, there are remedies after all. One is a National Bankruptcy Law, and the other is a system of investigating thoroughly—we mean thoroughly when we say so—the books and accounts of every dealer before crediting him with as much as one instrument. If he refuses to permit it—no go.

The A. B. Chase Grand.

THE board of lady managers of the World's Columbian Exposition gave a reception in the Assembly Room of the Woman's Building on the evening of July 18. The reception was in honor of the Secretary of the Treasury, Hon. John G. Carlisle, and Mrs. Carlisle.

A musical program was rendered, the A. B. Chase grand being used. About 600 of the élite of Chicago attended the reception.

The following is from the Chicago "Herald" of July 19:

At the Woman's Building.

After the concert of Monday, given for the benefit of sufferers by the late fire, the services of those engaged were thus acknowledged: I am happy to announce in behalf of the Board of Lady Managers of the World's Columbian Exposition that through the generosity of the A. B. Chase Piano Company, of Norwalk, Ohio, who have furnished for our use two of their beautiful grand pianos and have assumed and paid all expenses of the concert, we are enabled to give the entire gross receipts of this entertainment to the families of the deceased and injured firemen.

Also, in behalf of the board of lady managers, I desire to publicly return thanks to the A. B. Chase Piano Company, to Mrs. Katherine Fisk, Mr. McKenzie Gordon, Mrs. Nellie Bangs Skelton, Mr. W. C. E. Seebeck and that great master of the violin, Edouard Remenyi, for their contributions to the success of this concert, which they have generously given without money and without price.

Mrs. Angell has been appointed by the board of lady managers a committee of one to see that the money is received and properly and equitably distributed to the beneficiaries of this fund.

For the board of lady managers, World's Columbian Exposition,

MRS. F. B. CLARK,

Chairman committee on music.

The Music Trade Salesmen's Association.

THE members of the Executive Committee of the Music Trade Salesmen's Association are still at work drafting the constitution and by-laws for that organization. They find the task no easy one, and the work is necessarily slow. They are confident, though, that when completed the result of their efforts will meet with the general approbation of all members.

In spite of the fact that the society is without charter or

constitution applications for membership are coming in with most encouraging frequency, a continuation of which will in a year from the time of organization show a numerous and satisfactory membership.

OBITUARY.

Henry Fowler Broadwood.

MR. HENRY FOWLER BROADWOOD, the senior partner in the firm of Broadwood & Co., musical instrument makers, died on Saturday morning at his residence at Horsham, at the ripe age of eighty-two. The deceased gentleman, who was born on June 6, 1811, entered the piano factory of his father when at the age of twenty-one he had completed his course at Cambridge. He entered with zest into his work, and took the keenest interest in every detail he could acquire, always endeavoring to scheme out improvements and alterations in the structure of his concert grands. With all matters pertaining to construction he was intimately familiar, and he was largely instrumental in extending the compass of the grand piano in this country. He never cared to decorate his pianos in any way, his policy being to have everything of the best quality procurable, and to avoid unnecessary ostentation. Just before the opening of the Inventions Exhibition he brought out his composite upright iron and wood piano, which proved in tone and quality to be an exceptionally fine instrument. Notwithstanding the pressing demands of his business he was a keen sportsman, and especially fond of salmon fishing. He was descended from an old family, the Broadwood pedigree going back to the sixteenth century.

Hugh P. Lavelle

Tuesday morning, July 18, at 5:45 o'clock, ex-School Commissioner Hugh P. Lavelle died at his residence, 83½ India street, after an illness of nearly three months. Mr. Lavelle was 61 years of age, and had resided in Greenpoint for 20 years or more. Before coming to that place he lived several years in New York city. About a year ago he was made Custodian of Records in the County Clerk's office. Up to his appointment to this position Mr. Lavelle had been in the employ of Haines Brothers, piano manufacturers, of New York, for more than thirty years.

G. O'Connor.

MR. O'CONOR, the piano leg maker, of 510 and 512 West Thirty-fifth street, is a man who does but little talking on matters pertaining to his business. He might be considered almost too modest perhaps for his own good in these times of strong competition, but Mr. O'Connor believes in demonstrating by evidence which cannot be controverted that the piano legs he manufactures are as handsome in design and skillfully fashioned as any in the market. In other words he is best pleased to have you come and see him in his shop, to see the trusses and pilasters in process of construction, to notice the quality of timber used and the quality of work. Mr. O'Connor doesn't have to talk there. His goods have an excellent reputation, too, for standing through all changes in climate without checking.

Baconian.

Editor The Musical Courier:

YOUR thoughtful article on "The Renewal Plan" in this week's issue of your journal suggests to me an amusing story often told by my former partner, the late Mr. Richard Raven (of our old firm of Raven & Bacon), whenever financial crises came upon us. It was as follows:

One day two darkies went out in the woods shooting; after wandering around without success they came to a cave in the rocks, which excited Tom's curiosity. He proposed to Sambo that he should crawl into the cave and investigate, while Sambo stayed outside to watch. After being inside the cave some time a large bear came along and entering into the cave was held at the entrance by the tail by Sambo, at once darkening the cave. A piteous inquiry was soon heard from within. "Hullo, dar! what stop de light?" To which inquiry Sambo at once replied: "You'll find out when de tail breaks."

The financial side of this renewal business must be governed by laws of finance as simple as that of gravitation. The removal of foundation support from a loaded building causes a collapse, and brings death and destruction upon its occupants. A renewal business based upon bank discounts must stop in a crisis like the present, needing more reliable support to ride out the storm. With bank discounts reduced at the rate of \$5,000,000 a week somebody must suffer. Whether manufacturers can be expected to furnish capital for many of their agents is a legitimate subject of consideration, and of great interest to your readers.

FRANCIS BACON.

Jack Cox Again Arrested

Will Have to Answer to an Old Charge of Embezzlement.

SEVERAL weeks ago Jasper N. Cox, a well-known music dealer of this city, was arrested upon the charge of embezzlement, made by J. W. Kerr, agent for the Farrand & Votey Organ Company, of Detroit, Mich.

Cox was held to bail, but for some reason the case was not fully tried and was eventually continued indefinitely. It was thought that the company had decided to drop the matter.

Some surprise was created to-day when the case was called up again by Attorney Jackson, who represents the organ company, and who ordered a warrant issued for

Cox's arrest. The latter was found at his house this morning by Officer Marion Coburn. The case will be tried this afternoon before Squire McCarty. The affidavit charges Cox with appropriating \$376 of property which belonged to the Farrand & Votey Organ Company. Cox denies all this, and says he will be able to show that he has dealt fairly and squarely with the company all along the line. —Anderson, Ind., "Democrat."

The Virgil Practice Clavier Company.

At the office of the company, 26 West Fifteenth street, some recent improvements in the form of interior decorations have made handsome the appearance of their rooms.

The business of the Virgil Practice Clavier Company has

increased during the year beyond their most sanguine expectations.

Mr. Virgil is an indefatigable worker in the introduction of his clavier. He is lecturing on it in most of the important cities, assisted by some of his brightest pupils, who are interesting exponents of the benefits to be derived from a use of the clavier.

The factory facilities have been increased to a capacity of 35 instruments a week. This output will be no more than adequate for the fall demand.

—Mr. R. W. Cross, of Chicago, is in town.

—P. M. Keenan will open a music store at Decatur, Ill.

—E. D. White has opened a music store at 109 North Joliet street, Joliet, Ill.

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IN
UNITED STATES.

SYMPHONION.

PATENTED
IN
ALL COUNTRIES.



THE SYMPHONION is the best Music Box, with Interchangeable Steel Disks.

THE SYMPHONION for purity and sonority of tone is unexcelled.

THE SYMPHONION surpasses all other similar instruments, because of solidity of construction and elegance of appearance.

THE SYMPHONION has a repertory of several thousand of the most select musical compositions.

MUSICAL INSTRUMENT DEALERS not handling the SYMPHONION should not neglect to introduce it at once.



THE
MILLER ORGAN
IS THE
BEST
AND
Most Salable
ORGAN
OF
TO-DAY.

AGENTS WANTED Where we are not represented, Catalogue, &c., free

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VERANON, 'A.

JAMES & HOLMSTROM.

A PIANO FOR THE MUSICIAN,
Owing to its
Wealth of Tone.

Contains the most
perfect
Transposing
Keyboard
in the world.



A PIANO FOR THE DEALER,
Owing to its
many telling
points.

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East 21st Street,
NEW YORK CITY.**

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UPRIGHT PIANOS.

Factory and Warerooms, - 357 WEST FORTIETH STREET.

Baldwin PIANOS

FOR CATALOGUES AND PRICES ADDRESS

The Baldwin Piano Co.,
GILBERT AVE. and EDEN PARK ENTRANCE.
CINCINNATI, OHIO, U. S. A.



MANUFACTURERS OF

Upright Piano Actions,
STATE ST., CAMBRIDGEPORT, MASS

IN PREPARATION NOW:

ROST'S

DIRECTORY

... OF THE ...

MUSIC TRADE

**IN THE UNITED STATES,
1898.**

**LARGEST AND MOST COMPLETE LIST EVER
PUBLISHED OF DEALERS, MANUFACTURERS AND AGENTS.**

**A BOOK NECESSARY FOR EVERY PERSON
ENGAGED IN THE MUSIC TRADE.**

H. A. ROST, Publisher.

For advertising rates and further particulars address
O. HAUTER,
116 East 59th St., New York City.

A THOUSAND TUNES.

That's a large number, but the Symphonion plays it. The Symphonion is an unlimited music box instead of a cylinder playing from one to six airs. The Symphonion uses steel plates as shown herewith.

These plates revolve and their teeth strike the teeth of the steel combs, thus producing the tones. Plates are changed in a moment. They may be bought by the hundreds and each plate represents a different tune. One may thus have sacred music, old favorites and latest songs of the day, as he chooses.

The Symphonion is simple in construction and does not get out of order, as the old fashion music boxes always do. They are rich and melodious in tone and not the least expensive.

We are headquarters for the trade and are prepared to quote lower prices than ever before with all the latest improvements.

Send for Catalogue and Price List.

The SANDER MUSICAL INSTRUMENT CO.,
212 BOYLSTON STREET, BOSTON, MASS.

**Piano Plates.**

Grand, Square
and Upright.

T. Shriver & Co.

333 East 56th Street,
NEW YORK,

MANUFACTURERS OF

Piano Plates.

Plates Cast,
Drilled and
Japanned,

all operations being
finished in our own
foundry and works.

Over 30 years' experience.
Oldest house in the trade.

**PLATES SHIPPED TO
ALL PARTS OF THE
UNITED STATES.**

The Symphonion

OF all the mechanical musical instruments of recent invention the symphonion is, from the nature of its construction and its possibilities, destined to be probably the favorite in the estimation of the music loving people.

It has been accepted and is now incorporated in the great catalogue of musical instruments, and is entitled to careful consideration. Its simplicity in construction, melodious tones and possibilities for producing an unlimited number of tunes place it almost if not quite at the top of the line of music boxes.

Through the courtesy of Mr. Chas. B. Drugulin, the representative in this country of the Lochmann Musical Instrument Company, of Leipsic, Germany, and who has his place of business at 528 Hudson street, Hoboken, a representative of THE MUSICAL COURIER was shown at that named place a complete assortment of the symphonions. The cut appearing in the firm's advertising card in this paper gives an accurate idea of the appearance of the instrument.

The simplicity of construction was a particularly strong point which Mr. Drugulin took pains to demonstrate.

In very many of the mechanical instruments or music boxes the motive power is intricate and delicate, made up of small wheels and springs, which are quite easily disarranged, and which to put in order requires an experienced workman in that special line, and involves a considerable expense.

The mechanism of the symphonion is simply and strongly made. It does not readily get out of order, and any ordinary mechanic will remedy the defect should one occur.

The comb with steel tongues is somewhat similar to the Swiss music box, so long recognized as the most perfect and valuable of these mechanical instruments. Instead of striking a point on the metal cylinder the tongue strikes a point on a steel disk which is placed flat over the comb, and is made to turn. This disk contains one tune, and costs in this market from 50 cents to \$1 each, according to the size of the symphonion for which it is intended.

A thousand or practically an unlimited number of tunes can be produced, and as these disks are so inexpensive to damage one is a matter of small consideration, which cannot be said of the cylinder of any other of the mechanical instruments.

The tone of the symphonion is full and melodious, resembling somewhat the tone of the American cabinet organ.

The symphonion in music box style is made in 12 sizes; in addition the firm make two sizes of upright clocks with the symphonion attachment. These latter instruments are 8 feet high and weigh 250 pounds.

The clock strikes the half and full hour, while the music plays every two hours. The music can be played independent of the clock.

Lochmanns also make a line of automatic (nickel in the slot) machines, four upright, three table and one wall, all furnished with the symphonion attachment.

There is a fine exhibit of all of these instruments at the Chicago World's Fair in the German Department of the Manufactures Building.

The symphonion has been sold in this country for fully a year, many thousands of them, and they are growing wonderfully fast in the estimation of music loving people, who find a special charm in the music produced.

It Was Not a Strike.

IT was published in one of the music journals last week that Gildemeester & Kroeger's men had gone out on a strike.

If the bumptious young representative of the journal in question had taken pains to have carefully informed himself on the situation he would have discovered that the following are the facts:

Gildemeester & Kroeger, the same as nearly every piano firm in the country, have found it desirable to close certain departments in their factory for a short period, and the men in these departments were laid off pending the resuming of business.

Gildemeester & Kroeger notified the men in some, not all, of the departments that the wages they were receiving were larger than wages paid by any other piano manufac-

turer in the city, and that when the factory began again on full time, and they returned to work, the scale of prices paid them would conform to the prices paid for similar work in the factories of the highest grade makes.

That is the whole story. The men were laid off for the usual summer closing; wages had nothing to do with it. When full time is resumed the men can return if they wish to, but must be content with the scale of wages paid by firms making pianos of the Gildemeester & Kroeger grade. No better wages are paid by any piano concern. The majority pay much lower.

No Show for Music Dealers.

A DEED was recently filed in the county clerk's office which in some respects is one of the most peculiar instruments ever placed on record in the county, and probably there are but few of its like in the State.

The deed referred to is from James L. Scott and wife to the Church of Christ, and conveys one and one-half acres of ground in the southeast quarter of the southeast quarter of Section 34, in township 11, range J6.

After being executed in the usual form it reads: "To have and to hold for the use of said Church of Christ, but upon the express condition that no organ or other musical

the business—would seem a force amply qualified to assume full management.

A nephew of Mr. Martin, another most promising young man connected with the establishment, it is expected will be given greater responsibility in the future.

The Beatty Trial.

THE trial of Danl. F. Beatty, who was indicted by the grand jury of the State of Connecticut a short time since, will come before the court now sitting at Hartford, probably this week.

The findings in the Beatty indictment, we understand, were very strong, and if pressed by the authorities should result in a conviction.

There is a rumor that other indictments are likely to follow.

Golden Strings.

Magnificent Display in Liberal Arts Building of the Celebrated Chase Brothers Pianos—The Crowds They Attract.

MUSICIANS visiting the World's Fair gather in crowds to enjoy the sweet strains which fall upon the ear as one approaches the beautiful display of pianos made by Chase Brothers in the Liberal Arts Building.

This piano has been justly noted in the past for the uniform purity and sweetness of its tone, and an inspection of any instrument issued from their factory will attest of the thoroughness which all their pianos are put together.

A special feature of the Chase Brothers pianos is their new scale, which, from its construction, as will be seen at a glance by an expert, prevents the slightest yielding, and at the same time it assures, strength, tone, durability and power of standing in tune.

The Chase Brothers upright piano is for these reasons greatly sought for by those who wish what may be termed a house piano. It is a piano of appreciable excellence and is greatly favored by the best of pianists, while also possessing orchestral properties which make it particularly acceptable to vocalists. It supports and assimilates with the voice to a remarkable degree.

Their grand piano embodies the principal points of the patented inventions of the Chase Brothers, and marks a departure in many ways from the old and accepted patterns.

The Chase Brothers grand concert piano was one of the many pianos provided for use at the Illinois Music Teachers' concert given in the Art Palace July 7, and its general excellence was so fully appreciated that it was used by vocalists and pianists alike throughout the whole program (with but one exception) in preference to the other pianos which were on the platform. It was also used on the occasion of the dedication of the Michigan State Building, and is in constant demand by visiting artists during their visit here to the World's Fair.

The exhibit of the Chase Brothers pianos in Section I of the Manufactures Building is unlike any other displayed, in that the instruments are taken from their general stock, and are the same in finish and general excellence as the pianos which they offer daily to the public. Nor are they any different in design. Unlike many other manufacturers, they made no especial effort extending over a period of three or four years to place on exhibit a work to startle the eye. The rich, warm and non-metallic tone which attracts so many listeners to their booth is the same beautiful sound which each of their instruments produces, and the pianos of their make which the public so admire at the World's Fair possess no virtue other than that which characterizes all their instruments.

They have on special occasions manufactured pianos encased in frames of the most elaborate and beautiful designs. They can always do this when a special order is given, and the reason no such instruments were placed on exhibition is that they do not seek a judgment based on visions. They rather seek to make a display which may be duplicated any number of times from their factory any day.

The exhibit of the Chase Brothers consists of a beautiful concert grand in a rich and quiet oak case, and eight equally perfect and beautiful grand uprights finished in white mahogany, walnut, oak and bird's-eye maple (a Michigan wood).

The Chase Brothers piano has been a favorite with the public since its introduction. Its good reputation was established during its early infancy, and the general excellence which then made it a reigning favorite with both amateur and artist, and which first spread its fame throughout the State of Michigan, has since won it universal recognition throughout the West. Of late it has been bidding for recognition among the high-class pianos of the East with a success that meets the most sanguine desire of its friends. A few hours spent in the comparison of these truly excellent pianos with the others exhibited cannot fail to impress the visitor that the praises of these noble instruments cannot be told without a resort to words of unqualified praise.—Chicago "Despatch."

—Mr. Julius Erlandsen, the manufacturer of piano tools at 172 Centre street, this city, can be found in Chicago for the next two weeks doing the Fair.

—Mr. Charles Hagan, president of the New York Key Company, is about to start on an extended trip, visiting Chicago, Denver, Col., and California. The trip will take something over two months. Mr. Hagan is in search of health.



Have been chosen by the official commissioners for the following state and foreign buildings at the World's Fair:

Alabama.....1	Minnesota.....1	Texas.....2
Arizona.....1	Missouri.....1	Utah.....1
California.....1	Montana.....1	Virginia.....1
Delaware.....1	Nebraska.....1	Washington.....2
Florida.....1	New Mexico.....1	West Virginia.....4
Idaho.....1	No. Dakota.....3	Wisconsin.....1
Indiana.....1	Oklahoma.....1	New S. Wales.....1
Illinois.....1	Rhode Island.....1	Sweden.....1
Iowa.....2	So. Dakota.....2	Guatemala.....1
Kansas.....2	Switzerland.....1	Brazil.....1
Kentucky.....1	Spain.....1	Chile.....1
		Peru.....1

Total, 35 "Crown" Pianos, 11 "Crown" Organs.

About twice as many as of all other makers combined and several times as many as of any other one make.

GEO. P. BENT, 323-333 S. Canal St., Chicago.

instrument be used or kept, and that no fair, festival, or other practices unauthorized in the New Testament, be held, had or conducted in, upon or about said premises or in any building thereon. And in case any such said conduct, or unauthorized practices are committed or performed in, upon or about such premises, or any organ or musical instrument be introduced into any house or edifice erected on said premises, then said premises to become the property of such person or persons of said Church of Christ who may be opposed to the organ or other musical instruments, festivals or other things hereinbefore named being used in said edifice or house erected on said lot."

Those who have had experience with old records in the New England States say that deeds similar to this are not uncommon, but it is very seldom that such notions long remain with Western people.

The tendency of most Churches nowadays is toward the other extreme, and this makes such deeds as this all the more conspicuous.—Kearney, Neb., "Hub."

The Future of J. W. Martin & Brother.

THE death of John W. Martin, the head of the house of J. W. Martin & Brother, Rochester, N. Y., has caused some speculation in the trade regarding the future management of that concern.

Mr. Hosea Martin, the brother, who is interested, and the son of John W. W. Martin, W. H. Martin—a very bright young man of about 25 years, who has been brought up in

Story & Clark Organ Company.

FACTORIES:

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Largest Exclusive Organ Manufacturers in the World.

HIGH GRADE ORGANS ONLY.



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Music Engraving
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Typography,

Begs to invite Music
Houses to apply for
Estimates of Manu-
scripts to be engraved
and printed. Most
perfect and quickest
execution; liberal
conditions.

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing, Title Samples and Price List free on application.

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EXHIBIT 236, GERMAN BUILDING.

C. F. GOEPEL & CO.
IMPORTERS AND
DEALERS IN
PIANO MAKERS' SUP-
PLIES AND TOOLS,
137 EAST 13th STREET,
NEW YORK.

Send for Illustrated Catalogue; ready April 1.

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• *Piano Manufacturers,* •

511 & 513 E. 137th St., NEW YORK.

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

YOU KNOW THAT THE

PALACE ORGANS

ARE MANUFACTURED BY THE

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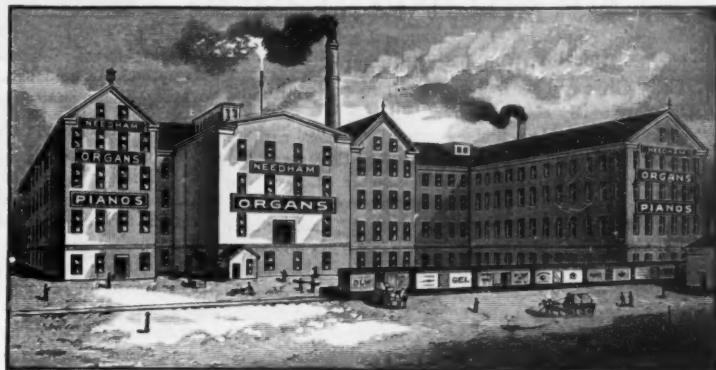
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Where they have been made for more than 20 Years.

THE NEEDHAM

PIANO ORGAN
COMPANY,
— MANUFACTURERS OF —

THE NEEDHAM PIANOS, THE NEEDHAM ORGANS
UNEXCELLED FOR LEAD THE WORLD FOR
FINISH, DURABILITY AND TONE. QUALITY AND WORKMANSHIP.



E. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT.

Office and Warerooms, 36 East 14th St. (S.W. Corner Union Square), New York.

FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.
RUSSIA—HERMAN & GROSSMAN, St. Petersburg and
Warsaw.
AUSTRALIA—SUTTON BROS., Melbourne.
GERMANY—BÖHME & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christ-
church.
INDIA—T. BEVAN & CO., Calcutta.
BRAZIL—F. RICHARDS, Rio Janeiro.
(For American Agencies address Home Office as above.)

"THE HIGHEST TYPE."

STAR AND STACK PIANOS

MANUFACTURED BY

CAPITAL, \$50,000.00. **STAR AND STACK PIANO CO.** HIGH CLASS ONLY.

171 and 173 SOUTH CANAL STREET, CHICAGO.

R. W. TANNER & SON,

MOUSE PROOF

Pedal Feet



ALBANY, N. Y.

OVER
100,000 PAIRS IN
USE.

Send for Catalogue.



HUNER PIANOS. 71 and 73
High Grade. University Place,
Prices Moderate. Cor. 13th St.,
New York City.



CHICAGO OFFICE MUSICAL COURIER,
236 WABASH AVENUE,
CHICAGO, July 22, 1893.

Attention, Would-Be Maligners!

THE "Chicago staff" notices the following in a gratuitously circulated soap wrapper:

"Defending friends is praiseworthy, but before rushing into print the Chicago staff of THE MUSICAL COURIER would do well to ascertain facts, and if possible stick to the truth."

This coming from a "soaftsoapfordough" factory is of no importance; if it were we would say: We are not printing indecent abortions of the English language; not insulting good and honorable men by attaching Western cowboy language to their alleged utterances; not feasting at friends' expense and knifing them next day; not vilifying foes personally and in a barroom manner; not lying about circulation or making false statements about our paper's importance; not so small in mind as to be the laughing stock of the music trade; not getting snubbed at trade dinners or importing for more tickets to free meals for reporters; not seeking information in a sneaking manner from employes of different houses; not attacking little gnat-like, pap fed weeklies in a vile, personal manner.

We are minding our own business, attending to the immense detail of a large and prosperous journal, giving our friends the benefit of our knowledge and our foes straight from the shoulder blows. We see with calmness the filthy personal attacks made on us from a fertilizing heap that proper regard for the moral health of the trade compelled us to honestly criticize. We criticised the heap, not individual members, and were repaid by a personal attack on two members of THE MUSICAL COURIER staff. We are assisting in publishing the greatest and only complete music journal in the world, and are too much engrossed with business to notice such attacks, and too self respecting to reply in a like groggery manner. That is our position, and all honorable, respectable sources indorse it.

The Official Directory.

The only music houses who have availed themselves of the privilege of advertising in "The Official Directory of the Columbian Exposition" are the following named piano and organ houses: Chickering & Sons, of Boston, on the bound volumes of the directory have their name on the back of the book in large black letters, referring to their page advertisement which appears on page 368. This is said to be a very expensive "ad.," and cost, if my information is correct, \$3,000. The Chicago Cottage Organ Company, on page 364, advertise their Conover piano, and on page 873 they have still another page mostly devoted to the Conover piano, and what appears very singular, no reference is made to their organ business except in the title of the concern. On page 427 is a full page ad. of the Emerson Piano Company, of Boston, which is mostly devoted to a brief description and illustration of their now celebrated new factory building. The Estey Piano Company, of New York, and the Estey Organ Company, of Brattleboro, Vt., occupy a page of the directory, which is numbered 994. The Schomacker Piano Manufacturing Company, of Philadelphia, which might aptly be called for shortness the piano company with the long name, occupies a page, numbered 992. On page 429 of the directory Sohmer & Co. have an advertisement in which they give a fine picture of their factory at Astoria, and the addresses of a few of their most prominent agents. Weser Brothers, of New York, also have a page ad. on page 363, in which they have a cut of their Style E upright. These are the only houses who are in the directory.

Mr. G. W. Jackson Will Resume.

Mr. G. W. Jackson, Helena, Mon., who assigned last week, tells me that the demand on the Behr Brothers' paper compelled him to the step. He asserts that he has assets ample and a working capital left. Trouble with collections made impossible the payment of the Behr notes. Mr. Jackson is jubilant over the prospects of commencing business, and I am glad the matter will be adjusted.

The Sohmer Quartet.

The Sohmer Quartet sang very acceptably at the Chicago Beach Hotel recently. It was good advertising for Sohmer & Co.

"Music" Has Not Failed.

A rumor ran around the trade this week about "Music" having assigned. There is no truth in it nor any ground for such a story.

Dun Reports.

R. G. Dun & Co. report the following: T. H. Coble Hampton, Ia., real estate, mortgage \$800; P. Hein, Ishpeming, Mich., chattel mortgage \$1,000.

Another Chicago Cottage Novelty.

The Chicago Cottage Organ Company have issued, as an advertisement of the Conover Piano at the Fair, a "Columbia Folio of Songs." The title page is a work of art. The folio contains the national hymn, "Columbia, My Country," and other new songs composed by Warren Collins, of the Collins & Armstrong Company, Fort Worth, Tex. The author has received many compliments on this hymn, among them being one from Bishop Brooks before his death, especially mentioning the words as being very patriotic. We give the hymn below, as it is a worthy production, especially as coming from a member of the music trade:

Columbia, My Country.

WORDS AND MUSIC BY WARREN COLLINS.

All hail to thee, my native land! 'round thee my heart doth twine,
Thy vast domains and pleasant vales—with liberty they shine,
Fair mother of a nation great, whose glory bounds the sea,
Where ev'ry fireside is a throne and ev'ry man is free.

CHORUS:

Columbia, all hail to thee! thy glory fills my soul,
Thy name shall stand for liberty, while countless ages roll;
Should foemen tread upon our shores, our country we'll defend;
On God and right and unity our peace and hope depend.

Our spires ascend like glistening spears toward shining stars and sun,

We trust in God, not martial might; our days they peaceful run;
Our fathers fought for liberty, for rights we now enjoy;
We worship Thee, O God of love, Thy praise our thoughts employ.

CHORUS:

We furl our flag in calm repose, it only floats for glee,
The people live in quietude, from error's chain set free;
Foremost in arts, inventions rare, we stand before the world,
Our Stars and Stripes protection give, in distant lands unfurled.

CHORUS:

Our land is dear to woman's heart, her love our life inspires,
Equality of right is hers, to all that she aspires,
Our gospel hand of love is felt in ev'ry clime and sun;
Columbia! a refuge dear for ev'ry homeless one.

CHORUS:

Here faith and hope and love abide, no monarch's word is law,
One supreme choice, the people's voice, holds every soul in awe;
Our common law of right make might in this fair land of peace,
Oh! grant us, Lord, that love prevail, and ev'ry wrong will cease.

CHORUS:

New Weber Hall.

Old Weber Hall, which has been more recently called Chickering Hall, is now the new Weber Hall. The Weber piano has now been adopted for use by the American Conservatory of Music who are located in the Weber Hall building. While this new arrangement will not prevent other makes of pianos being used in the concert hall of the building, it is still probable that the Weber piano will be the main instrument to be used in that hall.

Very few people have been in the city this week. So far it really seems as though the Fair were not of sufficient attraction to draw the people to the city. I fear that from a financial standpoint the Fair is not a success, more is the pity; however, the future may bring more visitors from the trade. The most prominent of those who have been here this week are: Mr. O. K. Houck, of Memphis, Tenn., accompanied by his brother, Mr. J. F. Houck, all of the Jesse French Piano and Organ branch, of that city.

Mr. Paul G. Mehlin, of Minneapolis, found the weather a little too warm for him here, and left before he half finished

his visit. It is his intention to visit the Fair again some future time.

Mr. Ben Starr, manager of the Starr Piano Company, of Richmond, Ind., is here. Mr. Starr is always a welcome visitor wherever he goes. His geniality and good fellowship are contagious. His wife accompanies him.

Mr. Geo. Nembach, of Messrs. Geo. Steck & Co., of New York, is also in town, accompanied by his daughter and niece. They purpose stopping long enough to take a good look at the Fair.

Mr. Louis Grunewald, Jr., has also been heard of at the Fair, but so far he has not made his presence known down town.

The redoubtable Colonel Gray was also seen at the Fair, accompanied by his wife. He also purposes to take a good look at the Fair before returning to his home in Philadelphia. The colonel is very much pleased with the results of his exhibit at the Fair; he says he sees definite results already and looks for much more in the future.

The notorious Louis Levassor (when one sees notorious, they usually take it for a term of reproach, but in this case please credit it with the synonym of famous) is in the city of Chicago taking in the Fair, but not being taken in by it. Mr. Levassor had something to say about the dullness of trade in Cincinnati; in fact, to use his exact words, he said it was dead, and that several of the largest factories there were closed up entirely.

Mr. A. L. Jepson, of the Schiller Piano Company, of Oregon, Ill., was in town this week. He says his factory is running on full time and that the concern have nothing to complain of in the way of business.

Mr. Wm. Gass, of Messrs. Junger & Gass, of Mobile, Ala., is in town. Mr. Gass has the reputation of being one of the greatest "hustlers" in that section of the country.

Mr. Prescott, of the Prescott Piano Company, Concord, N. H., is also a visitor to the city.

The other gentlemen to register at our office are: Mr. C. F. Shelland, the treasurer of the McCammon Piano Company, of Oneonta, N. Y. Mr. Stephen J. Dee, of Toronto, Canada, and Mr. D. Kanher, of Cincinnati, Ohio. As I said before, it has not been a field week for visiting dealers.

"Press Club Polka" and "Hearts" a Great Success.

A. H. KNOLL and Marie McNeil, the far-famed cornet duetists, played the "Press Club Polka," dedicated to the Milwaukee Press Club, at the exposition last night for the first time in public to a large and appreciative audience. The selection was rendered in an inimitable manner, and these consummate artists were obliged to respond to four encores, and for the last number they gave the ever-popular ballad, "Hearts," by Charles K. Harris, which fairly took the house by storm. Critics pronounce this ballad superior to anything this popular author has yet written, not excepting his famous "After the Ball."

It is safe to say that Mr. Knoll and Miss McNeil have met with greater success here than any other cornetists that have visited our city for years. "Press Club Polka" and "Hearts" will be repeated to-night—"Evening Wisconsin," Milwaukee.

Trade Notes.

—W. S. Hauners, of Carbondale, Ill., has opened a music store at that place.

—Rogers & Bean, music dealers at Kewanee, Ill., are closing up the business, having exhausted the territory.

—Frank Kreiger, who is said to be a piano packer, was murdered at Hoboken, N. J., on the night of July 11.

—N. B. Payne has purchased a building on West Main street, Woodhill, N. J., and will convert it into a music store.

—The music store of Peter Heim, of Ishpeming, Mich., has been closed by P. B. McGinty on a chattel mortgage for \$1,000.

—M. B. Downing, of Hoosick Falls, N. Y., has secured the agency for the Estey organs and Fischer pianos at that place.

—George S. Russell has purchased the business of Warner's music store, at Marlboro, Mass., and has engaged the former owner as assistant.

—G. A. Stanton, a Mount Carroll, Ill., music dealer, has opened an agency at Milledgeville, where he will be represented by Dallas Dodge, a jeweler.

—Mr. Amies has removed his music store from Flatbush to East New York. He says that a music store at the former place should be a paying investment in about five years.

—Mr. S. S. Stewart, the banjo manufacturer, of Philadelphia, with his two sons, Fred and Clem, passed through New York on Friday bound for their home. They have been visiting Boston, Providence and other Eastern points.

—The King Piano Company, of Denver, have assigned to Benjamin T. Wells. Their assets are \$11,740, of which \$8,916 are in bills receivable; the liabilities amount to \$10,755, of which amount \$3,573.45 are due Behr Brothers & Co.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

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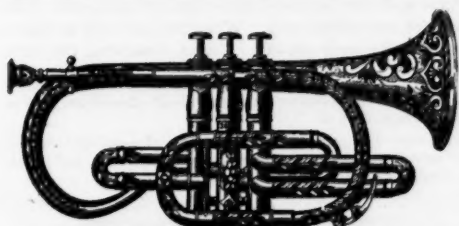
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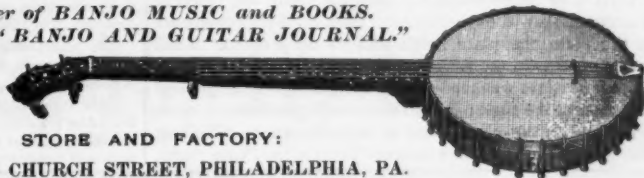
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Mr. Brown's Opinion.

THE BROWN & SIMPSON COMPANY,
Manufacturers of Brown & Simpson Piano
and Worcester Organ,
WORCESTER, Mass., July 30, 1893.

Editor Musical Courier:

DEAR SIR—The point having been made in my presence that the present uneasiness in business circles was due almost wholly to a lack of confidence, and that the volume of business for the last six months was equal to that of any previous like period, I took occasion to look into the matter very carefully, so far as my own business would indicate the condition of affairs, and found that sales for the first six months of this year were greater by 26 to 32 per cent. than any year previous for the past five years. I also found that our orders received in the first three weeks in July exceeded those received in a like period for the past five years, both in number and value, being 90 per cent. ahead of 1892, though but slightly in excess of 1891.

We are but children, after all; when one is frightened they all run. I believe that we are going to have a fair trade this fall, and that the year will average up favorably with the past. Dealers are not buying beyond their immediate needs, as shown by the fact that nearly every order that comes in is accompanied with a request for haste in execution. As soon as cool weather arrives orders will be as plenty as blackberries, and those having the courage to accumulate a good stock of goods finished against them will reap their reward.

If they would stop talking about dull times and look over their books, and compare the present trade with a like period last year and year before, most of them would be surprised, I think, to find the present condition to be only a regular occurrence at this time of the year.

Yours very truly, THEODORE P. BROWN.

About the Pease.

THE character of a house certainly influences the character of its product, and this applies particularly to a piano house, because of the fact that the name of the maker is prominently displayed upon the product itself. Those men engaged in manufacturing pianos whose character ordains that they should respect the instinct of pride and self respect are very apt to make their pianos at least as good, if not better, than they can expect the world generally to credit them. This applies to all grades of pianos, and is a safety in itself against such an imposition as false pretense, for men of the kind we refer to would never stoop to commit an act which would invite self reproach. The character of a house is therefore the greatest guarantee of the reliability of its pianos and of the truth of the claims put forth by its makers.

For instance, the Pease Piano Company, known all over the country as one of the firms that come under this category, is making certain claims for their pianos of the latest scale. An investigation by a fair minded, unprejudiced piano expert will show that there is no extravagance in the statements they put forth. In fact, it has always been evident that these people were working ahead constantly to improve their instruments.

First came improvements in the scale itself, the result of a large number of experiments. Then came improvements in the plate, the plate finish and its decorations. Then improvements in the action; then in the keyboard. Then a great advance was made in the designs and in the general structure of the case, followed by more improvements in the finish and in the elaboration of ornamentation. The past few years have been improvement years in the Pease piano,

which have driven the instruments into the higher altitude of the tone world.

To-day, therefore, the Pease piano stands in a position that enables it successfully to cope with rival makes whose reputation made them in former times too formidable for competition. And the era of improvements with the Pease piano—the popular Pease piano, as it is called—has not yet ceased. Every effort continues to be made to advance its merits and constitute it one of those instruments that represents progressive piano building in this country.

A Trip Around the World

By a Piano—The Phenomenal Charm It Wrought.

IT is said that a piano recently exhibited on a trip around the world possessed a peculiar power over the natives of the different countries through which it passed without exception. The charm it wrought resulted in the same miraculous manner in every instance.

Pestilence, universal ignorance, calamity or serious rupture of the public peace and prosperity of any kind were likewise silenced and mysteriously adjusted by the phenomenal performance and charm-working melodies indulged in by this wonderful instrument. War, contention and strife were in a like manner quickly dispelled. The best authority available agree as a unit that this piano must have been a Shaw instrument. Everybody in this section knows who sells them. Lange & Minton also handle the entire catalogue of musical instruments and musical supplies.—Burlington "Gazette."

Those Solid Old Squares.

WE take from the Baltimore "Sun" the account of the recent capers of one of those solid old square pianos that never wear out, never get out of tune, never need repairing and never "burn up":

Excitement was created yesterday on North Liberty street by the falling of an elevator in the warehouse of Charles M. Stieff. A square piano had been raised to the fourth floor and workmen were about to remove it, when the iron spindle which supported the elevator broke, and the elevator with the piano fell to the cellar. The doors at the elevator shaft on the second and third floors were closed, but they afforded only a slight impediment to the heavy weight which crashed against them. Piano legs were forced through the boards of which the elevator platform was built. The top and legs of the piano were badly broken up, but the musical qualities of the instrument were not harmed, and its tone was as sweet and clear after the accident as before. A heavy plate glass window in the front of the store, near the elevator shaft, was shattered by the accident. The crash of the fall was heard on the street some distance from the store, and the first impression formed by passers-by was that the floors of the building had given away. Mr. Stieff was in the cellar at the time of the accident, and when he heard the successive crashes as the elevator struck the doors on the second and third floors he thought the floors were falling and took refuge in a vault at the rear of the cellar.

The Stieffs are solid, too; that vault down stairs contains their securities.

—Gorgen & Grubb, the piano action manufacturers at Nassau, N. Y., are enlarging their factory to more than double the present capacity. They have been steadily busy the whole summer.

—Mr. John Lumsden, vice-president of the Jesse French Piano and Organ Company, who is also president of the Starr Piano Company, of Richmond, Ind., is now a permanent resident of that place.

—The Standard Action Company at Cambridgeport, Mass., conducted by practical piano action experts and mechanics, continues to receive its regular summer quota of orders. The reputation of these actions is firmly established.

Mr. Einstein Means Business.

THIS is one of the curiosities of correspondence in the music line. It is rather more delicious than the average curiosity:

KINSTON, N. C., July 19, 1893.

Messrs. C. Bruno & Son:

DEAR SIRS—Knowing that you handle guitar strings and gut strings especially, would like to know if you could use some cat guts. If so let me know by return mail, as I have several cats I wish to get rid of; if prices will justify you in that way would like to get rid of them in that way. Please give me your best prices for them and shipping particulars and oblige

ED. EINSTEIN.

P. S.—Please let me know about this by return mail.

To Aid the Judges.

THE following blank has been issued by the executive committee on awards as a means of enabling absent exhibitors to place their exhibits as advantageously as possible before the judges who are to examine them. Clearness and conciseness of statement are enjoined. This blank is for one exhibit only. When the exhibitor presents others he will simply use other sheets, observing the form below:

To the Executive Committee on Awards, World's Columbian Exposition, Chicago, U. S. A.

GENTLEMEN—The peculiar merits or points of excellence claimed for the exhibit entered by me for examination by authorized judges at the World's Columbian Exposition are as follows:

My
.....(Name of Exhibit), entered the department.....
Group.....Class.....is especially characterized by
(1.)
(2.)
(3.)
(And so on.)

Very Respectfully,

(Name).....
(County).....
(Post Office).....

Dissolutions.

The old firm of Ryland & Lee, Richmond, Va., has dissolved. Younger and more aggressive houses drove them out of the business. Personally both members are estimable gentlemen.

G. B. Whitman succeeds to the music house of Maher & Whitman, Lewiston, Me.

Snell & Wheeler, dealers, of Little Falls, N. Y., have dissolved. Irving Snell continues the conduct of the house. He is also engaged in the sounding board business.

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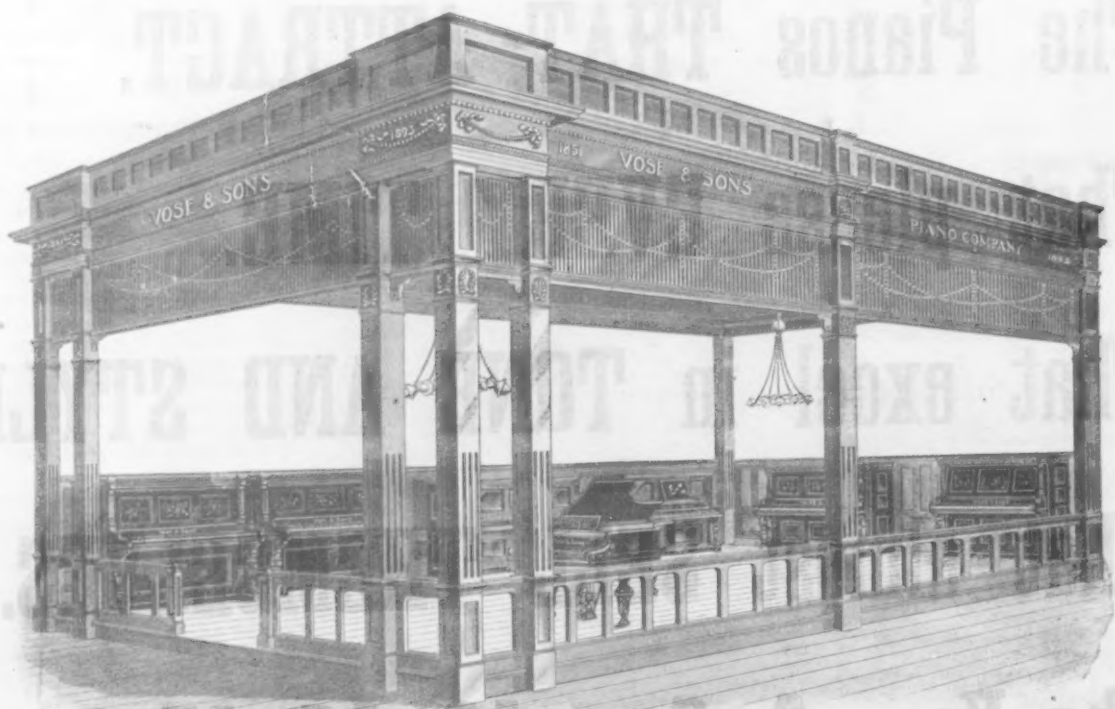
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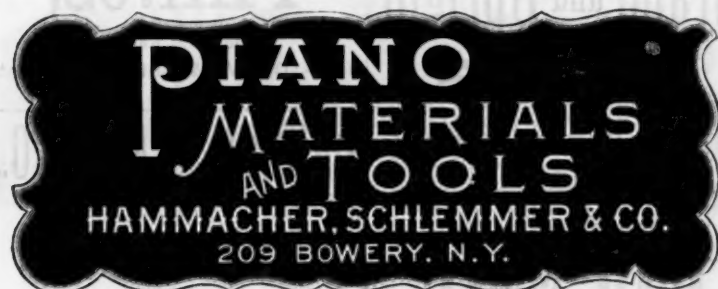
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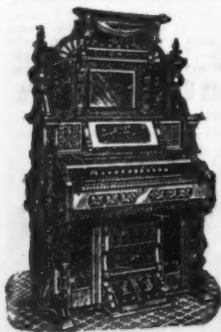
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In quality of tone and in ease of response unequalled in the whole world. Recommendations from the best musical authorities on application.

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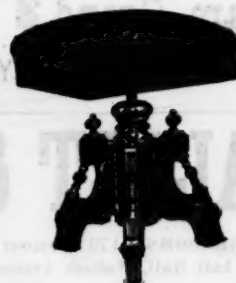
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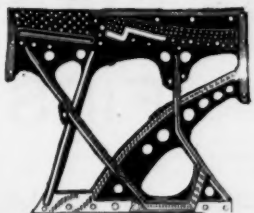
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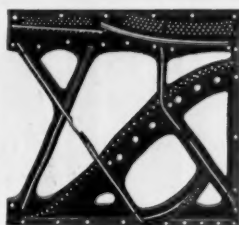
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